

RANSOM

By

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ABSTRACT

Ransom is an opera in two acts based on the short story *The Ransom of Red Chief* by O. Henry. A gang of robbers plot their final heist before retiring. During the job, they are discovered and attempt to make a hasty retreat. In the mayhem, one of their own is captured and they kidnap the Sheriff's two children in return. It turns out that the children are a handful and the criminals are unable to hold onto them any longer. In exchange for getting rid of the kids, they turn themselves in. The opera is written for nine roles and a chorus. The work is accompanied by a chamber orchestra of ten musicians. In its entirety, *Ransom* lasts approximately one hour and 45 minutes.

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CAST

Jane (child) Soprano
 Billy (child)..... Soprano
 Clara..... Soprano
 Addy Mezzo-Soprano
 Deputy Sam Mezzo-Soprano
 Tommy Tenor
 Karl..... Baritone
 Sheriff Earl Baritone
 Bob Bass

Townspeople.

ORCHESTRA

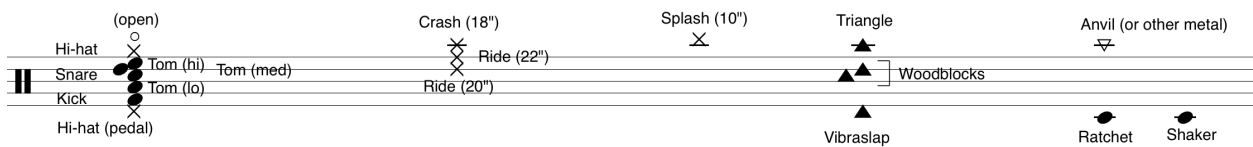
Flute, Clarinet (doubling bass clarinet), Horn in F
 Piano, Percussion
 2 Violins, Viola, Cello, Bass

PERCUSSION NOTES

Percussion is intended to be set up like a trap set. It is highly suggested that instruments like the ratchet, triangle, vibraslap, and woodblocks be mounted and accessible as part of the set. Refer to the following chart for percussion notation. There is one instance where a Sizzle Cymbal is preferred (marked in the score) but may be performed by a half-open Hi-hat if needed. The anvil may be replaced by some other metallic sound.

Other Instruments needed: Glockenspiel, Shaker.

Figure 1. Percussion set notation



PERFORMANCE NOTES

- ♪ = ♪ throughout the score unless specifically listed otherwise.
- Accidentals apply only to the octave represented. Accidentals apply to all notes within a measure. In recitative sections, accidentals apply until cancelled by a barline. Some courtesy accidentals may be found, but they do not overrule this.
- x noteheads represent non-pitched sounds (i.e. spoken text)
- Square noteheads represent approximate pitches (i.e. *sprechstimme*)
- Sections marked as “Recit” are to be performed out of time. All rhythmic values are relative to each other.
- If a tempo accompanies a “Recit” marking, this is an approximate tempo to be used with some flexibility.
- Sections marked only with “Tempo” appearing after a “Recit” marking are intended to return to the previous tempo (i.e. Tempo I or a tempo)
- Bar lines during “Recit” sections serve as cues for the orchestra or to divide character lines.

ESSAY

Ransom is based on the short story *The Ransom of Red Chief* by William Sydney Porter, better known as his pen name O. Henry. The original story revolves around two criminals, Bill Driscoll and Sam, the first person-narrator, who are in need of seed money to pull off a new heist. While traveling through Alabama, Bill suggests that they kidnap Johnny, the child of Ebenezer Dorset, a prominent citizen of a small community called Summit. The boy whom they kidnap ends up being an absolute terror who throws bricks and rocks and pretends to be the character Red Chief who attempts to scalp Bill and ride him like a horse. Unfortunately, the ransom does not go as planned; Ebenezer, knowing his child, does not cave to their demands, but rather turns the tables on the criminals and demands money to take Johnny back. Bill and Sam, not seeing any other way out of this situation, pay Ebenezer and leave Summit as quickly as possible.

In order to adapt *The Ransom of Red Chief* into an opera, some changes were made to the source material. Among the largest alterations was expanding the cast from three to nine characters. The ultimate goal was to have a work utilizing a larger singing force than three that was compatible with most opera company's rosters. One of the biggest logistical challenges in producing an opera is the disproportionate balance of male roles compared to the number of men available to sing them and the overabundance of female singers. To address this, the two criminals have become a band of four: Clara, Addy, Tommy, and Karl, with each of these characters inspired by different attributes of the criminals in the story. Tommy is a blend of the two as he is the most eloquent speaker, as the narrator was, and ends up bearing the brunt of the childish mayhem in the second act. Karl is the leader who hatches the plans and tries to maintain

calm and reason during the kidnapping. Addy is the tough-as-nails second-in-command who is able to wield some control over the mayhem. Clara's character is the farthest removed from the original tale as she is a quirky character who serves a comic foil to the other bandits. Just as in the original story, none of the criminals are evil by definition, so care was taken to portray them as humans, not villains. Johnny, the child, has been split into two characters, the twins Billy and Jane who are named after Billy the Kid and Calamity Jane. These two characters function as a unit and are never seen or heard without each other, nor do they sing for extended periods without the other. Lastly, Ebenezer Dorset has been changed to the town sheriff, Earl. As a result of being a small town sheriff, Earl is very calm and collected and rarely gets worked up about any situation. In addition to these changes new characters were added to flesh out this adaptation. Sam, the sheriff's deputy, serves as Earl's right-hand man and helps introduce plot points. Bob is the town drunk who always seems to find himself locked up in a jail cell sleeping off the previous night's events. Bob serves both as a comic relief as well as the traditional Greek chorus, commenting on the situations at hand.

The Ransom of Red Chief was originally set in Alabama, but this adaptation takes care to avoid referencing to a specific time period or location in order to maximize a stage director's creative choices. However, the flavor and language of the American Old West was a major influence during the creation of this piece. The fictional towns mentioned in O. Henry's story play a part in Ransom, with the story taking place in and around Summit while the criminals are from Poplar Cove. The only element that does cater toward a specific locale is the dialect used by the townspeople, which uses "yer" instead of "your" or "ya" instead of "you." It should also

be noted that when Karl is attempting to pull off their scheme, his dialect leans more toward the townspeople's in an effort to blend in.

The plot of Ransom is the largest deviation from O. Henry's original story. While Bill and Sam set out to Summit to pull off a kidnapping, the kidnapping in Ransom is an emergency plan after the first scheme falls apart. Karl poses as a traveling preacher at a town revival. Their fictional story unfolds like so: Karl and his wife (Addy) and their friend (Clara) travel across the state preaching about the dangers of alcohol. Tommy serves as a plant in the crowd to stir up resentment. After the revival, when all of the liquor has been delivered to Karl (mostly by the wives) in a fit of pious devotion, it is then sent to Tommy who sells the liquor back to the townspeople at inflated prices. Unfortunately, the plan unravels when Bob, who is all too eager to participate in the black market of booze, drunkenly exposes the criminals, leading to a confrontation with the sheriff. The last-minute kidnapping of the sheriff's kids is Karl's "hail Mary," since Deputy Sam has already arrested Clara.

Many lines in the libretto were borrowed or adapted directly from the source text. The ransom letter and its response, with a few changes, are nearly word for word the same as the original. There are even smaller references to the source that might easily go unnoticed. The first line of the story "It looked like a good thing: but wait till I tell you" makes an appearance in the finale as Karl laments the failure of their scheme and "To tell you the truth, Bill" appears in Act 2 when Karl admits that the children are fraying his nerves. Tommy's Act 2 aria is pieced together from Bill's quotes in the story detailing the various things he would rather put up with than deal with the kids. There is even a reference to the Pirates of Penzance in both the original story as well as a hint toward it in the second scene of Act 2.

Each role was specifically *fached* for vocal balance reasons and dramatic reasons. For instance, the four criminals often appear together in each scene (except for Clara in Act 2). It made sense to cast them as a soprano, a mezzo-soprano, a tenor, and a baritone so that if any ensemble numbers arose, the voice parts would interact easily. The same choice was made in the roles of Earl, Sam, and Bob. A mezzo-soprano, baritone, and bass serve as a trio that often interacts with each other. Sam was cast as a pants-role in order to limit the number of men on stage and extend the upper range of that ensemble. However, very little in the plot specifically says that Sam is a man, so a director could easily cast Sam as a female deputy with little effort. With the addition of Clara in Act 2, this allows for the presence of a soprano as well. Billy and Jane are sopranos, light lyric, possibly coloraturas, because of their childlike demeanor. Billy is intended to be slightly lower than Jane in vocal range. Logistically, this also works out well because the children replace Clara's soprano range in Act 2.

There are several musical elements that serve to link the opera together. The thieves are linked by a 7/8 rhythmic motive that appears in the first bars of Act 1 (see figure 2). Because the gang was traveling between towns attempting to stay out of the limelight, this off-kilter march rhythm is meant to depict them creeping through the forest. This rhythm is adapted any time the gang is referenced in the opera. For instance, when Sam is reporting about the traveling gang, the rhythm reappears in common time (see figure 3). Each gang member gets a minor motif that reappears periodically throughout the opera, but is not developed thoroughly like a Wagnerian *leitmotif* may be. For example, Clara's part in the first scene's trio (See figure 4) reappears as she is sitting in the jail cell humming to herself in the first scene of Act 2 (see figure 5)

Figure 2. Thieves' theme

Violin I

Violin II

Viola

Cello

Double Bass

mf

mf

mf

mf

mf

pizz.

Figure 3. Thieves' theme adapted

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

mf

mf

Figure 4. Clara's theme, Act 1, Scene 1, m.106



Figure 5. Clara's theme, Act 2, Scene 1, m.10



Scenes involving the lawmen Earl and Sam are set to a jaunty march figure first appearing under Earl in his first appearance in Act 1, scene 2 (see figure 6). This motif is used later when the criminals are discussing the sheriff, as this example from the beginning of Act 2 scene 2 when Karl talks about the sheriff's reply being due (see figure 7).

The children are depicted using two musical motifs, a "laughing" figure of jumping third (Act 2 scene 3 m. 37) and the melodic figure found in their duet in Act 2. Their music is nearly always written in triplets to depict the flighty and playful manner of the children. Much of their music was inspired by the final moments of the first movement of Respighi's *The Pines of Rome*, another piece depicting the play of children.

The town of Summit is depicted in the quick 16th-note figures found at the beginning of Act 1 scene 2, in the overture, and in the final scene. This musical figure was inspired by, but does not directly quote, fiddle tunes. The open strings in the violas and cellos, fast fiddle-like

Figure 6. Sheriff's theme, Act 1, Scene 2, m.29



Figure 6 displays the musical score for the Sheriff's theme, Act 1, Scene 2, measure 29. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is played by the Violin I and Violin II parts, which are in unison. The Viola part plays a supporting melody, and the Violoncello and Double Bass parts play a bass line. The measure begins with a whole rest for all instruments, followed by a half note G2 in the Violoncello and Double Bass parts, and a half note G4 in the Violin I and Violin II parts. The measure ends with a whole note G2 in the Violoncello and Double Bass parts, and a whole note G4 in the Violin I and Violin II parts.

Figure 7. Sheriff's theme, Act 2, Scene 2, m. 31



Figure 7 displays the musical score for the Sheriff's theme, Act 2, Scene 2, measure 31. The score is written for two staves, likely representing the Violoncello and Double Bass parts. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked *Tempo rall.* and the dynamic is marked *mf*. The measure begins with a whole rest for both staves, followed by a half note G2 in the lower staff and a half note G4 in the upper staff. The measure ends with a whole note G2 in the lower staff and a whole note G4 in the upper staff.

passages in the violins, syncopated rhythms, and overall hustle and bustle are intended to work toward this end.

The orchestra is fairly small in size: ten total players including single winds (flute, clarinet, and horn), piano, percussion, and a string quintet. All percussion instruments used, with the exception of an Anvil and Sizzle Cymbal, are standard and easily-found instruments. The size and instrumentation of the orchestra were chosen to make the work as performable as possible. There are many companies and programs with limited access to a full orchestra, so this ensemble is easily reachable for universities and regional companies alike. The ten players may easily be found in most university music departments.

The Ransom of Red Chief provided a strong impetus for the creation of a comic opera. The comedic twist in the plot and the already fully-developed characters provide a strong basis. In order to fully adapt O. Henry's short story for the stage, certain changes were made in order to enhance the story for a musical drama. These changes served to expand and enhance the story for production on stage, to expand the list of characters to support the expanded story, and allow a stage director a fair amount of creative discretion.

ACT I

Scene 1

Scene: a forest path or country road. A sign reading "Summit - 10 miles" is seen alongside the path. Clara, Addy, Tommy, and Karl enter.

Karl

Just a little further, almost there, just past this clearing.

Addy

You've been saying that for twenty miles.

Karl

We're close, I can feel it.

Clara

Karl, I'm not so sure.

Addy

What do you mean, Clara?

Clara

[points to a road sign] "Ten miles to Summit."

Karl

I guess we could camp here.

Tommy

Finally! I'm tired!

Karl

I get it!

Tommy

No, you don't!

Karl

What do you mean, Tommy?

Tommy

Traipsing through these small towns, tricking all these people into giving us their money and possessions. I've had it! I'm done! I'm gonna make an honest life for myself once and for all!

Karl

Summit's the last one, I promise.

Tommy

[dismissive] That's what you said last time!

Addy

Clara and I, we agree with him Karl.

Karl

Tommy, Addy, Clara, you know I need you.

Tommy

But we're tired of living as grifters.

Karl

This is our last con, I need you in Summit.

Clara

We know, Karl! We're a team, when we first met, you promised to take care of us.

Karl

That's what I'm doing

Addy

[sigh] Karl, you don't have to anymore. Let's go back to Poplar Cove.

Tommy

Yes Karl, Let's go home. It's time. I'm just trying to provide for us.

Addy

You already have.

Clara

We have more than enough now.

Karl

Alright, this is it then, this is our last con.

Addy

Really?

Clara

Promise?

Karl

Yes, one last con and then we'll retire!

Clara, Addy, Tommy

Do you swear?

Karl

Yes, I swear.

Tommy

What our plan? What are you fixin' to do? Don't keep anything from us. This is it. One last con. What's the plan, Karl? We've been hiding from the law too long! What's our plan, Karl? What will we do? What do you have up your sleeve? What's our last con.

Addy

A promise is a promise. We have your word, Karl! One final score then we retire. We have an understanding, you promised all of us. So now let us in on the plan. We are trusting you. A promise is a promise. You gave your word, Karl!

Clara

I'm so excited to be going home and live in a house with a white picket fence. One, Two, neighbors on either side. Won't that be nice? I remember there were houses just like that back home. Don't you, Karl? Then we can all live together and get a pair of chickens and a horse! Then, every evening we'll take a long stroll. Now won't that be nice?! I'm excited to be going home and live in a house with a white picket fence.

Karl

Alright! Alright! Listen up! It's perfect, one last con, our biggest yet. Tommy, do you remember the plan? The one that was similar to our scam in Jasper? Do you remember the one?

Tommy

I've told you before, I'm not comfortable dressing up like a...

Karl

Not that plan! The other plan.

Tommy

Oh, that one.

Karl

Yes, that one.

Tommy

It's crazy!

Karl

It's insane

Tommy

It just might work.

Karl

We'll go to Summit, a sweet little town, where the folks aren't bright and the streets are empty at night. When the weekend comes, the town will be a'bustling, ready for our brand of hustling. We'll tell them I am a preacher man, a traveling preacher man, out spreading the Lord's holy word.

Clara, Addy, and Tommy

We'll tell them you are a preacher man, a traveling preacher man, out spreading the holy word of God!

Karl

Now here's what we'll do to get our last score, so listen up! Oh, what a trick we'll be playing, and they'll never see it coming. And when they figure it out, we'll already be far away. The good Reverend Karl says, "the enemy is liquor," But don't you worry ladies and gents, Reverend Karl is here to cleanse your souls. My followers and I will dispose of it for you." Then good ol' Tommy will find those sinners who'll buy it back for twice the price! Then we'll be set for life!

Clara, Addy, and Tommy

"The enemy is liquor!" Then good ol' Tommy will see the demand and sell it back for twice the price.

Karl

Then we'll go home.

Clara, Addy, Tommy, and Karl

So when we reach Summit, this sweet little town where the folks aren't bright and the streets are empty at night. When the weekend comes the town will be a'bustling, ready for our brand of hustling.

Karl

We'll tell them I am a preacher man, a traveling preacher man, out spreading the Lord's holy word.

Clara, Addy, and Tommy

We'll tell them you are a preacher man, a traveling preacher man, out spreading the holy word of God!

Karl

Just spreading the holy word of God!

Addy

So after this we'll go home to Poplar Cove?

Tommy

Soon we'll go back home.

Karl

Yes, my friends you know I'm a man of my word. You can believe everything I say.

Addy

Except when you are swindling. From what I recall that sounds quite sincere.

Clara

Only if you're drunk or dumb!

Karl

Let's hope they buy a pint or seven and a shot or four of moonshine each.

Clara

I can't wait to be done!

Addy

Me too.

Tommy

We'll go home soon.

Karl

One last con.

Scene 2

Scene: The Summit Town Jail with a view of the town square and church. Townspeople are going about their business in the square. There are three cells in the cell. One cell is occupied by Bob, the town drunk. Deputy Sam is sitting in his chair.

Sam

Where is he?

Bob

Where's who?

Sam

The sheriff, he's late.

Bob

[misunderstanding] What's he "bait" for?

Sam

[Sam chuckles to self] Sleep it off Bob.

[Sheriff enters]

Earl

Sorry I'm late Sam

Sam

What kept ya so long Sheriff?

Earl

Theresa's got the flu, so I had to get the kids ready and out the door. And, well, you know my kids.

Sam

That I do....I'm surprised you're here this soon with the morning you must have had! Is Theresa alright?

Bob

Ha ha ha! She's probably loving the vacation.

Earl

I think she'd much rather not have the flu, Bob.

Bob

Ha! With those kids? I doubt it.

Earl

Any news, Sam?

Sam

S'matter of fact there is. We got a letter from the Sheriff over in Leeland.

Earl

Really? From Joe? He hasn't talked to me since I beat him in poker a few months back. Is he asking for a rematch?

Sam

No, sir. Apparently there's a gang of con men who've been moving stolen goods and running scams up and down the state. He wanted to give us a heads up.

Earl

Well all right then. Let's hear it Sam, tell me about this gang.

Bob

This ought to be good. Deputy Sam's got a flair for the dramatics!

Sam

Oh, shut it, Bob!

Sam

According to reports there's a gang, two men and two women, running all sorts of schemes up and down our great state. They started out in Strongsville, selling faulty insurance to coal miners' wives, but when time came to pay, they were nowhere to be found. That company didn't even cover anyone south of Brown River.

Grifters! Hustlers! Let's lock them up and throw away the key!

We lost track of them after that until a few months later when they turned up in Jasper as travelin' missionaries. They were collectin' funds to build a new church. And bein' good Christian souls, the people of Jasper emptied their pockets into the collection plate. Not 5 minutes later, those four devout missionaries had disappeared into the night.

Not three weeks ago they turned up in Smithtown telling tales of bein' robbed by bandits on the highway. The kind of generous townspeople donated furniture, clothes, household supplies, and even travelin' money to help them on their way.

The very next week they arrived in Leeland as travelin' salesmen peddling their wares of furniture, clothes, and household supplies. Now they would've gotten away with it too, if it were not for the Sutherland Sisters: two fine, upstanding citizens, Miss Joanie and Miss Julie. See, they had been in Smithtown just the week before to visit their Aunt Sally, and just as soon as those devious schemers had set up shop, the sisters recognized them and alerted Sheriff Joe. He almost had them. Unfortunately, the cons caught wind of the situation and bailed out of town before they could be apprehended. Now it's up to us to be on guard and catch these crooks if they should come our way.

Bob

See, Sheriff? I told ya he was dramatical. You should be in one of them travelin' shows, Sam.

Earl

So we've got two men and two women...Did Joe say what they looked like?

Sam

Nothing detailed enough to help us. The men are average build, somewhere between twenty and forty years old, and have appeared with and without beards. The women are pretty, in their twenties and apparently wear hats.

[Billy and Jane enter the Town Square and start playing a little too roughly. The townspeople give them a wide berth]

Earl

Hats?

Sam

Yessir. hats. The Sutherland Sisters said they were "the highest of fashion."

Earl

Hmm, So we don't really have much to go on except to keep an eye out for two average men and two pretty women who wear hats.

Sam

That's it.

Earl

Well it shouldn't be too hard to spot strangers in town.

Sam

Except for the Revival this weekend.

Bob

Ah hell, we got another revival? Mary always makes me go to those!

Sam

Maybe she's hoping you'll give up drinking and swearing, Bob.

Bob

Jesus made wine outta water. I don't think he minds too much.

Earl

Wine at a wedding is a mighty different thing than a bottle of whiskey for breakfast, Bob.

Earl

It'll be hard to spot this gang at the Revival. We should make sure...

[Billy & Jane crash through the Jail door and run to Sheriff Earl]

Billy and Jane

Daddy! Daddy!

Earl

Billy, Jane, what have I said about bursting through doors screaming?

Jane

But Daddy he kicked me!

Billy

You punched me!

Jane

Nuh-uh!

Billy

Yuh-huh!

Jane

Nuh-uh!

Billy

Yuh-huh!

Earl

Enough! Apologize. Now!

Jane and Billy

Sorry...

Earl

Now go play, and try to behave for once.

[Jane and Billy run out the door and begin to wreak havoc in the town, eventually leaving the stage.]

[Crash!]

[Sam, Earl, and Bob wince]

Earl

Now what was I saying? Oh right, We should make sure that were prepared in case these no-good hustlers come to our town.

[Focus shifts to the townspeople outside who are preparing for the revival]

Townspeople

Just a little to left.

Here?

More!

Stop! That's it!

How many seats do we need?

I don't know, ask the Reverend!

Do we have enough bibles?

I hope so, these are all we've got!

Watch out! Coming through!

Billy! Don't touch that! Leave it be!

Get outta the way!

Where do ya think this goes? Over here?

I don't know, ask the Reverend!

How many seats do we need?

How should I know? Ask the Reverend.

Does anyone know where this goes? Ask the Reverend.

[To Billy and Jane] No! Put that down!

How much more is left to do?

Sam and Earl

It's gonna be a long week.

Scene 3

Scene: A church revival, inside the church or just outside on the steps, possibly in the town square. The town has gathered to hear Reverend Karl deliver a message.

Karl

Ladies and gentlemen there's a plague among us, a plague I say. The devil is among us, the devil I say, causing a blackness of the heart and a darkness of the soul.

Do you feel it sisters? Do you feel it brothers?

Townspeople

Oh yes! Yes! Lord!

Karl

You may find yerself askin', you may be askin' "What is this plague?! What is this affliction among us?" It's the gateway to Hell! Yes! The gateway to Hell!

Can you feel the sin, that disappointment from the Lord? Oh Lord, I can feel it!

Can you feel it sisters? And you, bothers, can you feel the hellfire burning?

Townspeople

Yes! We feel it! Oh yes! Lord, yes!

Karl

Now you be askin' yourselves "What is this deadly affliction?" Is it envy?

Townspeople

Yes, Lord, the envy, I feel it.

Karl

Could it be rage?

Townpeople

It's rage, Lord. Save us from our rage!

Karl

Avarice?

Townspeople

Oh yes, Lord! With greed and avarice, with rage and malice, we are afflicted!

Karl

I'm here to tell ya, children, what you've ne'r been told before. Ya been told that your greed will keep you out of heaven. Well it's your lucky day 'cause I'm here to say: that ain't what's causin' you harm.

It's the devil's nectar. It's the drink, Yes! Alcohol, oh yes, it's the devil's nectar. That's what will keep you apart from God! Do you feel the truth a'risin'? Risin' inside your soul? Do you feel a fire burnin'? Get rid of all your whiskey and turn your life around.

Townspeople

Oh, I feel it risin'! Risin' inside! A fire a'burnin', Lord.

Lord, I feel it risin' deep inside of me!

Lord, a fire is burnin', come and set me free!

Save us from the Hellfire, save us from teh flame,

Oh, I feel the spirit, Lord!

Karl

Now children, this affliction goes by many names: Ale, Beer, Grog, Gin, Punch Stout...Hooch!

Townspeople

Yes!

Tommy

Yum!

Karl

Sinner!

It may seem harmless at first but let me tell you, if you drink your morals will fail, you'll end up in the clink! Now, my friends, it's time to save your souls. Go home, and bring me all of your liquor. Go quick, now!

Bob

But wait. Hold on. What are you gonna do with all that liquor?

Karl

My child, I'll pour it all out!

Townspeople (women)

He'll pour it out!

Karl

Now my children, the bible says: "give up all for your God."

Townspeople

That's the truth! He speaks the truth!

Karl

Go quick and fetch your liquor!

[as people begin to bring liquor] Yes, come forth, my sister.

Townspeople

Give it up!

Karl

Yes, children, look at it: that's the sin!

Townspeople

That's the sin!

Karl

Come forth and be healed

Townspeople

Healed!

I feel it! I feel it in my arms.

In her arms, in her arms.

I feel it in my legs.

In her legs, in her legs

Karl

Oh glory hallelujah! You're cleansed of your sin!

Townspeople

Oh glory hallelujah! We're free, We're free of our sinful ways! Praise the Lord on High!

Karl

Now, ladies and gentlemen, the Lord is tellin' me that our work is not done here. Is there anyone else who wants to be cleansed of their sin and indiscretion?

Billy

Bob does.

Karl

Anyone?

Jane

Bob does.

Billy and Jane

He's there, over there, please pick Bob!

Earl

Billy, Jane, enough now, be quiet!

Karl

Now, let us sing a hymn of praise together.

Pray we, O Lord, for our sins now. Give us a revival.

O Dearest Lord, please show us how. Give us a revival, Lord.

Unto your great glory we bow, Give us a revival Lord.

Townspeople

Pray we, O Lord, for our sins now. Give us a revival.
O Dearest Lord, please show us how. Give us a revival, Lord.
Unto your great glory we bow, Give us a revival, Lord.

Karl

Faithful to our father we vow. *[Townspeople]* Give us a revival.
The seeds of faith we gladly plow. *[Townspeople]* Give us a revival, Lord.
Unto your great glory we bow. *[Townspeople]* Give us a revival, Lord.

Now go forth in peace: cleansed and free of liquor!

If you did not come forward: before the sun goes down, come back to deliver yourselves from the evil by riddin' yourselves of the temptation. Good people of this fair city, bring us your liquor and be free of sin!

Townspeople

Unto your great glory we bow, Give us a revival, Lord.

Sam

Ya know, that was the best revival I've ever been to!

Earl

Really? Why?

Sam

The preacher was short and to the point. We got out of there in an hour! When was the last time you remember that ever happening at a revival?

Earl

[chuckles] True enough. I'm not sure I liked the message though.

Sam

I didn't think you were a drinkin' man, Sheriff. Billy and Jane driven ya to the bottom of the bottle?

Earl

Hardly, Sam. I just know A lot of fellers are gonna be mighty uppity 'til the next liquor shipment arrives at the General Store.

[Tommy is on the side of the stage with a few men from the Revival including Bob]

Tommy

Can you believe what that preacher man was sayin'? I swear, I almost walked out!

Townspeople (men)

What? Why?

Tommy

Are you kidding me? His whole message was based entirely on opinion rather than Scripture.

Townspeople

Are you sure? I'm sure he quoted the Bible.

Tommy

Of course he quoted Scripture, but was any of it actually about the sin of alcohol?

Bob

ummm... Ah... ...no?

Tommy

You're absolutely right good sir! None of the Scripture was about alcohol! Who here can tell me anytime when Jesus says alcohol is evil or "the devil's nectar"?

Townspeople

Not once! I can't think of anything that Jesus says about liquor! It's all about loving your neighbor, not pouring good liquor down the sink!

Bob

I think he woulda frowned on it, I mean he did turn water into wine!

Tommy

Exactly my friends! And now that preacher-man's gotten all o' y'all to throw out yer drink!

Townspeople

Dag Gummit he's right! Whadda we do now?

Bob

We riot! We go find that preacher man and get our whiskey back!

Townpeople

We riot and get our whiskey back!

Tommy

If only ya could boys, if only ya could. But he's already done poured it out.

Townspeople

Ah hell! I need a drink. Anybody got a bottle that was spared from the horror? Surely you do Bob!

Bob

Sorry boys, Mary went on a tear and dumped all the bottles before the revival even started!

Tommy

I think I may be able to help.

Townspeople

Really? Tell us! How?

Tommy

I may have a bottle or two that I'd be willing to share with ya. Of course, I'd need some compensation since I paid for 'em, ya know.

Townspeople

Understandable! Completely understandable! That won't be a problem, just let us know what you need.

Tommy

Alright! Meet me back here in a little while, and be discreet, okay? I don't want no one getting in trouble with their wives or the Sunday School teachers.

Townspeople

Got it!

[Townspeople disperse - Clara and Tommy meet near the church]

Clara

psst! Tommy!

Tommy

Clara we're standing right next to each other.

Clara

I know, but we're not supposed to know each other!

Tommy

Then just pretend like we're meeting for the first time. How do ya do miss?

Clara

[giggles] Just fine. *[giggles]*

Tommy

[sighs] You're mighty pretty miss. I've got some errands to run, but I'd love to see you again. I'll be over there for most of the afternoon.

Clara

Over there?

Tommy

That's right.

Clara

Well maybe I'll come by and see you. I am a bit thirsty though so I think I'll grab a drink first.

[Tommy exits and Clara goes into the church]

[Clara and Addy come out of the church, carrying boxes of liquor]

Addy

Good Lord, these are heavy. Have you ever noticed that we always do the heavy lifting, while the men just stand around?

Clara

Yes. I've always figured they're just lazy.

Addy

Or they're not strong enough!

[Clara and Addy burst out laughing]

Addy

Shh shh shh, We're supposed to be inconspicuous.

[Addy & Clara hide the liquor and return to the church]

Karl

Is it done?

Addy

Everything's in place. It's up to Tommy now.

Karl

Well, let's clear out then so he can finish the job.

[Tommy enters and heads over to the liquor stash. Earl, Addy, and Clara exit]

[Bob enters and heads to Tommy]

Bob

Psst! You open for business, Brother?

Tommy

That I am good sir! What can I do you for?

Bob

Whiskey. A bottle if you've got it.

Tommy

Absolutely! Do you have...ah...restitution?

Bob

Restitution?

Tommy

Of the monetary variety.

Bob

Oh you mean cash! Yessir! Here ya go!

Tommy

Thank you! And remember: be discreet.

Towns person

Psst! You open for business, Brother?

Tommy

That I am good sir! What can I do you for?

Townsperson

Gin. A bottle if you've got it.

Tommy

Comin' right up!

Towns person

Here's your pieces of tin.

Tommy

Thank you! And remember: be discreet.

Towns person

Beer. As many bottles as I can carry.

Tommy

Comin' right up!

Towns person

This should cover it!

Townspeople

Ale, Beer, Grog, Gin, Punch, Stout, Hooch! *[all laugh]*

A man needs his liquor after a long day, no matter what a preacher or our wives say!

[Sam and Earl enter the Town Square to patrol and Bob is stumbling drunk around with his bottle of whiskey]

Bob

Aw that's it? Watch where yer goin'!

Earl

Well look at that. Seems like Bob managed to keep a hold on some whiskey. Let's go get him before he hurts himself.

Sam

Or Mary drags him to listen to that preacher again!

Earl

How ya doing there Bob?

Bob

Sheriff. S'good to see ya. What are ya doin' 'round these parts?

Sam

Come on Bob, I think ya need a bit of shut-eye. Hand me that bottle.

Bob

No! It's my bottle! Ya can't have it! Go get yer own!

Sam

I can't Bob. That preacher dumped all of it and the General Store's all out.

[Billy and Jane enter and Townspeople are milling around]

Bob

Shh, don't you worry bout that, Sammy. My friend can take care of ya, whatever ya need he's got.

Earl

What are ya talkin' about, Bob?

Bob

My friend. *[Points at Tommy]* he's got all the liquor you'll ever want. He even had a bottle of my favorite whiskey that Mary threw out.

Earl

Your friend? How do ya know him?

Bob

Jus' met him today after the Revival. He didn't like the preacher and happened to have some liquor with him.

Sam

Seems like he brought an awful lot of liquor to a revival. Look around Sheriff: lots of folks carryin' bags around on a day when the shops are closed.

Earl

Ya know, come to think of it, we never actually saw him pour out those bottles. And with Bob's friend, that makes four.

Sam

The preacher, his wife, her friend, and the liquor man. You think they're our grifters?

Bob

Whaddaya mean grifters?

Earl

I think it's worth talkin' to 'em.

Bob

WHADDDAYA MEAN BY GRIFTERS?!

[The townspeople's attention is drawn to Bob. Tommy overhears a Bob. Karl, Addy, Clara step out to check on the commotion. Everyone looks at each other awkwardly.]

Earl

Evening folks. I loved the revival today, would ya mind coming over here to chat about yer message with us?

Tommy

We've been made! RUN!

Earl

STOP THEM!

[Chaos ensues onstage. Billy and Jane are running around playing tag, Tommy, Clara, Addy, and Earl keep getting separated from each other, narrowly avoiding the Sheriff and Deputy, until eventually the Sheriff grabs Clara and Billy and Jane end up close to Karl, Tommy, and Addy.]

Addy

They've got Clara!

Karl

Quick grab his kids!

[Karl & Tommy grab Billy and Jane and run off stage while Earl & Sam are left holding Clara.]

ACT II

Scene 1

Scene: The Summit Town Jail. Clara and Bob each occupy a cell. Sam and Earl are sitting in chairs.

Clara

Hmmmmm *[humming to herself]*

Clara

It's really quiet and peaceful here. That's nice. Is it always like this?

[Sam and Earl laugh]

Clara

What's so funny?

Sam

You can thank yer friends for this relaxing atmosphere.

Clara

I don't get it.

Earl

You see, my children are something of a...handful, and they get into quite a bit of trouble 'round here. More trouble than you and your friends, actually.

Clara

That's too bad. I like kids, I always thought they'd be wonderful to have. Little boys making mud-pies, little girls with pigtails and ribbons. Reading stories, singing lullabies, playing make-believe and dancing! Baking cookies, drinking lemonade while planting beautiful flowers! And dancing! I always imagine lots of dancing! Children really are wonderful!

Sam

Some are.

Earl

They all are. It's just that some are well behaved and some are...

Bob

Hell in a hand basket!

[Sam bursts out laughing]

Earl

Difficult! Just like their mother.

Sam

What does Theresa think about all this?

Earl

You know Theresa - she's laughing her head off! When I read her the ransom letter she said "I'll keep 'em in my prayers cause they're sure gonna need em!"

Clara

A ransom letter? They sent you a ransom letter? What did they say? Are they threatening to come break me out or maybe tie your kids down on a railroad track with a train approaching so that you have to choose between letting me go and saving your children before they're squished under the train?!

Earl, Sam, and Bob

...What?

Clara

What?

Bob

That's completely ridiculous.

Sam

How would they even coordinate that? The nearest train is 10 miles away and it doesn't even run on schedule half the time.

Clara

Well fine! What did they say, then?

[Earl walks over to the desk and retrieves ransom letter and clears throat]

Earl

“Sheriff, we have your children concealed in a place far away from Summit. It is useless for you or even the most skilled Lawmen to attempt to find them. The only way you will have them restored to you is if you release Clara from your jail with our money in her hand.” Ha, ha, ha! “If you agree to these terms send your answer in writing with a messenger to the road crossing at Birch Creek and Jagged Rock by tomorrow at 7 O’clock in the evening. There you will find three scraggly trees and a large flat rock with a crevice in it. Leave your reply in the crevice and return immediately to Summit. If you attempt any treachery or fail to comply with our demands as stated you will never see your children again. If you do comply with our demands your children will be returned to you safe and well within three hours. Signed, The Strong Arm Crooks.”

Clara

Aww they miss me!

Bob

What in tarnation type of name is The Strong Arm Crooks? That’s terrible!

Clara

I never really liked it much myself, but what are you going to do? When a man gets stuck on an idea sometimes it’s easier just to go with it.

Sam

Let’s hope they’re not too stuck on this ransom idea!

[Sam and Earl laugh]

Clara

But I don’t understand. Why do all of you think it’s funny that my friends have your children? Aren’t you even a little worried about what will happen if you don’t let me go?

Earl

Not in the slightest. Miss Clara when I say my children are difficult I don’t exaggerating. Last month Billy stole a beehive from a tree and put in his teacher’s desk.

Clara

How bad was he stung?

Earl

Oh, he wasn’t. I don’t know how on earth he got that hive down without getting stung, but he did.

Sam

And the week before last Jane snuck into the general store and switched all the labels on all the food. Salt for sugar, pickles for pickled jalapeños, that sort of thing.

Clara

That doesn't sound so bad.

Sam

It was the day before the Cook Off! People got sick. It was not a pretty picture.

Bob

And they're always throwing rocks at stray cats.

Earl

And one time they stole Jack Brown's horse and went out to play a game Red Chief and then they disappeared for three whole days.

Clara

What happened to them?

Sam

They wouldn't tell a living soul what happened out there in the wilderness.

Bob

That horse wasn't ever the same again. He was real skittish after that and wouldn't look anyone in the eye.

Earl

Theresa was furious. They haven't done anything like that again. That woman, bless her, she sure knows how to put the fear of God in those kids.

Clara

So what you're saying is my friends can't handle your children?

Earl

It's not just that they can't handle my Billy and Jane, but that my children will most likely terrorize and completely wear down your friends long before my wife and I start to get worried.

Clara

Poor Karl. Poor Addy! Poor Tommy! They're nice people, you know. What are you going to tell them?

Sam

Yeah, what are you gonna say, Earl?

Earl

Hmmm...well...lets see here.

[Earl sits at the desk and pulls out paper and pen]

Earl

I received your letter today in regard to the ransom you ask for the return of my children. I think you were a little high in your demand that I release Clara and give you the money I confiscated from your scheme.

Clara

Well what do you propose then? You've got to give them a counter offer.

Earl

I'd like to counter your proposition: You bring Billy and Jane home and I agreed to take them off your hands and keep them far away from ya if you turn yourselves in.

Clara

Oh I don't like that plan. Can we just promise never to do it again? Maybe we've already been punished enough.

Bob

She's got a point. A few days alone with Billy and Jane is worse than life in prison!

Earl

Oh quiet Bob! Unfortunately the law's the law and y'all are wanted in three states.

Clara

But at least we've never hurt anyone. You can't say that for your children!

Sam

Yeah... You might want to give em a heads up to be discreet when they come, Earl. I don't think the citizens of Summit will be too happy with anyone bringing Billy and Jane home.

Bob

Amen to that.

Earl

Fair point, Sam.

Earl

You had better come real early in the morning for the town has been quite peaceful since my children have been gone, and I can't be responsible for what the townsfolk might do to anybody they see bringing them back.

Earl

All right, how does that sound?

Sam

Sounds good to me.

Bob

Except for the part about bringing the kids with 'em.

Clara

You forgot to sign it.

Earl

Sincerely, the Sheriff.

[Earl hands letter to Sam]

Earl

Do you want to do the honors, Sam.

Sam

Sure thing, Sheriff!

Clara

Hmmmm *[humming to herself like in the beginning]*

Scene 2

Scene: Somewhere in the wilderness outside of Summit. There is a cave on one side of the stage where the gang of criminals and the children have been staying.

Addy

What are ya doing out here Karl?

Karl

Yer supposed to be on watch right now, aren't ya?

Addy

They're still asleep. I left 'em with Tommy - he's not too happy about it.

Karl

I don't blame him. I rounded the corner yesterday and those little brats were trying to scalp him for a game they called Red Chief.

Addy

I'm not surprised. Last night we were playing "Doctor" and the little boy said I had gangrene and need an amputation. Next thing I knew the girl has a pocket knife and starts reaching for my foot! I don't know if we can keep this up much longer Karl.

Karl

The sheriff's reply was due last night, let's wait till we read it before making any decisions.

[Sung off stage]

Billy

Tommy, Tommy,

Jane

Ha aha aha!

Billy

I'm hungry!

Jane

I'm thirsty!

Both

The sun's awake and so are we!!!!

[Kids burst out of the cave]

Jane

What do you think the grass is green? Is it because a leprechaun lives in my shoes? Why do the trees move? It is because the wind is really a giant's breath that blowing from a high mountain?

Billy

Why do you look so funny? Why are you staring at me like that? Why do you shake your head? Who are you looking for? Who? Who? Who?

Both

Oh, Tommy come and play with us!

Jane

What are we gonna play today?

Billy

Can I pick the game this time? I want to pick!

Jane

Let's play Trolls in Dungeons and Dragons in castles and princesses and we must have a jousting match!

Billy

No Here's what we'll do: We should play pirates!

Jane

What will we be the pirates of?

Billy

The Pirates of Penn...of Penn... oh it doesn't matter!

Both

En guard Tommy! (Kids pull out long sticks and start circling Tommy)

Tommy

No. I don't want to play. Just leave me alone.

Karl

Where the hell did they get those sticks?

Addy

Who knows? I'm telling you, those kids...

Karl

I know, but we won't have 'em much longer?

Jane

Avast ye swine!

Billy

Arrrr! The curse of the sea be upon ya!!!

Billy

En guard!

Jane

En guard!

Tommy

Ow! Don't I get a sword too?

Jane

What type of pirate doesn't have a sword?

Billy

You have to have a sword! It's the rules!

Tommy

Alright then, let me go get a sword! *[Starts to look for a stick and Jane hits him]*

Jane

If you break the rules then you'll have to go before the captain for yer judgement! *[to Billy]* Oh captain, what do you say?

Billy

Walk the plank!

Both

Walk the plank! Walk the plank! The captain's ordered Walk the plank! *[Both kids are jabbing at him forcing him downstage towards a cliff (orchestra pit)]*

Tommy

Be careful now, we're getting mighty close to the cliff!

Enough! I am done playing ya hear! *[Storms off towards Karl and Addy]*

Billy

Geez. What's his problem?

Jane

We're just having a bit of fun Tommy!

[Billy and Jane follow Tommy]

Addy

You really think he wants them back?

Karl

They're his family. Clara is our family and we still want her back.

Addy

Quirky and intolerable are two different things, Karl. *[Sighs]* Let's hope you're right.

[Addy goes to find Tommy while Karl watches the kids from afar]

Karl

Let's hope I'm right.

Tommy

Karl! I can't take this anymore! These kids are terrible, sadistic, little monsters! Did you see them try and push me off the cliff?

Addy

Tommy, it's all right...

Tommy

Don't tell me that Addy! It ain't right and you know it! They're not right...they're...

Billy

Right behind you.

[Tommy jumps and yelps]

Jane

Aw don't be such a baby.

Karl

Enough! *[Steps in between kids and Tommy]* Tommy why don't you go check if the Sheriff has responded to our ransom.

Tommy

Gladly! *[Tommy storms off]*

[Kids try to follow Tommy, but Addy steps in front of them]

Addy

Not so fast you two! You need to stop and think real hard about what you've been doing.

Jane

What do ya mean Miss Addy? We ain't been doin' no wrong!

Billy

Yeah Miss Addy, we've just been playin'! It's not our fault Tommy ain't got no imagination!

Addy

Like I said, just think real hard on what you've been doing and who you've been doing it to and what might happen to you if your sheriff daddy doesn't agree to our ransom...

Billy

Wait, what do you mean by that?

Addy

What do ya think I mean, Billy?

Jane

But, but, we're just kids!

Addy

And we're a gang of hardened criminals used to getting our way.

Karl

I think it's best if you go back to the cave now.

[Billy and Jane run back to the cave]

Karl

Are you really suggesting...

Addy

Of course not Karl!

Karl

Good! We're cons and thieves not murderers.

Addy

But seriously Karl...if he doesn't agree to the switch, what do we do? I think those kids might kill us in our sleep and we can't just leave without Clara.

Karl

I know Addy, I know.

[Tommy runs back on stage to Karl and Addy]

Tommy

He said no! He said no, Karl! Aw geez! what are we gonna do? I don't wanna go to jail, but I can't spend another day with those kids! They'll kill me for sure! I just want to go away and

start over. But I can't leave Clara and what he's proposing sounds awfully nice except for the jail part. I...

Karl

Slow down Tommy! What are you saying about jail?

Tommy

Read it Karl, just read it!

Karl

"I received your letter today in regard to the ransom you ask for the return of my children. I think you were a little high in your demand that I release Clara and give you the money I confiscated from your scheme. I'd like to counter your proposition: You bring Billy and Jane home and I agreed to take them off your hands and keep them far away from ya, if you turn yourselves in. You had better come real early in the morning for the town has been quite peaceful since my children have been gone, and I can't be responsible for what the townsfolk might do to anybody they see bringing them back. Signed – The Sheriff"

Addy

What should we do now? We could call his bluff and wait a little bit longer, but I'm not entirely sure that he's bluffing.

Karl

I say we wait a few more days and let the Sheriff's conscience get to working.

Tommy

No! I'm putting my foot down Karl. If you won't agree to his proposition, I'll turn us in myself!

Tommy

I'm a grown person with masculine proclivities and habits of self-defense, but there is a time when all systems of egotism and predominance fail. I have been subjugated to supernatural tortures and I've tried to be faithful to our cause but there is a limit to what a man can handle. Through all of our cons and schemes, and our shenanigans I have never wavered. I have never lost my nerve until we kidnapped these hell demons disguised as children. The martyrs from old times have not suffered nearly as much even in their death as I have suffered with these children. I would stand without batting an eye through earthquakes, fire and flood, poker games, dynamite, church revivals, police chases, train robberies and even a tornado but I cannot withstand these children!

Tommy

It's the only option! I'm not spending another day with those kids.

[Sounds of sawing and metal clanking comes from inside the cave]

Jane and Billy

Hahaha! Hahaha! Sharpen and saw to build our game. Mousetrap is how we'll have fun today!

Addy

That doesn't sound good.

Tommy

Please Karl! Please! I can't take it no more!

Addy

Karl, I think they'll kill us for sure as soon as we close our eyes!

Karl

Alright! Alright! To tell you the truth, these little brats are fraying my nerves too. We'll take them back and turn ourselves in, and pray the Sheriff keeps his word to save us from his son and daughter.

Scene 3

Scene: The Summit Town Jail early in the morning. On one side of the stage, the gang arrives in town with the children. On the other side of the stage, Clara occupies a cell in the jail. As the scene goes on, more and more townspeople awake and go about their daily business.

Jane

This is a bit ridiculous don't ya think?

Billy

Honestly, y'all just don't know how to have fun!

Addy

You booby trapped the cave.

Karl

And tried to build a guillotine.

Billy

Oh that thing? It was for educational purposes.

Jane

In school we were learning about the French Revolution and we wanted to see how it worked.

Billy

We were gonna use it on logs.

Tommy

Only if you couldn't get our heads in it.

Jane

What was that Tommy?

Billy

Did you say you wanted to play, Tommy?

Addy

That's it, everyone stop! Now you listen to me, and you listen well. Don't think for a minute that you have any of us fooled: you are horrible, nasty, little children. You may try to act cute and innocent, but we all know that isn't the case. I don't know how your parents keep you from massacring the whole town, let alone setting your house on fire just to watch it burn, but I've got a pretty good idea. Kids like you only respond to one thing: your mother. I don't know your Momma or how she makes you toe the line, but I swear to high heaven, if you don't keep your mouths shut, walk nicely and do what we say, I will tell her every single thing you've done and said since we took you. Now, ask yourselves, do you really want your Momma to hear all that?

Jane and Billy

No ma'am.

Addy

That's what I thought. Now leave Tommy alone.

Jane and Billy

Yes ma'am.

Addy

And apologize.

Jane and Billy

Sorry Tommy.

Karl

Now that we've got that settled, let's get a move on. I want to be in town by sunrise, so no one sees us bringing you two back. I don't want a mob on our hands.

[Town Square and Jail]

[Earl enters escorting Bob into a Jail Cell. The cell door clangs shut waking up Clara.]

Clara

[Yawns] What time is it?

Sam

Almost 6:30.

Clara

At night?!

Sam

No, in the morning. It's almost sunrise.

Clara

Why on earth are you all up this early?

Earl

Doing our civic duty, Miss Clara.

Bob

More like harassing law abiding citizens who are just minding their own business.

Earl

You were yelling at a porch swing,

Sam

And threatening to punch it right in the face.

Clara

Hahahahahaha!

Bob

I had the situation entirely under control.

Sam

We aren't up just to keep you from drunkenly hurting yourself Bob. We're also waiting for Miss Clara's friends to bring back Billy and Jane.

Bob

I changed my mind. I'm glad I'm safe in this cell.

Earl

[Chuckles] Well, Miss Clara's friends can't wait to join you.

[Billy, Jane, Karl, Addy, and Tommy enter the Town Square and head to the Jail]

Sam

Looks like y'all are gonna have some company.

Clara

Is someone bringing us breakfast?!

Sam

What? No.

Earl

Your friends have come to turn themselves in.

[Billy, Jane, Karl, Addy, and Tommy enter the Jail]

Jane & Billy

Daddy! Daddy!

Earl

Billy! Jane! Are ya glad to be back home, kids?

Jane

I guess. It was fun camping out, but...

Billy

It was kinda boring. They don't really know how to play.

Earl

Well your Momma and I have told you that not everyone plays the same way. Different people have different definitions of fun.

Sam

Most adults don't find havoc and chaos very fun, for example.

Bob

Or destruction and dismemberment.

Tommy

Isn't that the truth!

Karl

Ahem. Well Sheriff, we've kept our part of the bargain, are you prepared to keep yours too?

Earl

Absolutely. Sam, would you like to do the honors?

Sam

My pleasure. *[approaches Addy]* Miss...?

Addy

Addy.

Sam

Right this way, Miss Addy. You'll be bunking with Miss Clara.

Clara

Hi Addy! Hi Karl! Hi Tommy! I've missed you guys! It's been pretty boring here without you. I hear those kids were awful, I hope you're all all right! I'd feel so bad if...

Addy

Hush now Clara, we're fine. We're just glad to see you.

Billy

Hey what do you mean awful?!

Jane

You kidnapped us, remember? We're not the criminals here!

Bob

Not yet, anyway.

Earl

Kids, go run home to your Momma, now. She's missed you.

Jane

Okay Daddy! Bye-Bye!

Billy

Okay Daddy! Bye-Bye!

[Jane & Billy exit into the Town Square where the Townspeople have begun to start their day]

Jane & Billy

Good morning everyone!

Townspeople

Good Morning... Billy? Jane? You're...back? They're back. Oh no!

Sam

Karl, Tommy, You'll be in this cell next to Bob.

Tommy

You just keep those kids away from me and I'll go wherever you want me!

Karl

Speaking of which, how are you going to keep them away from us? I mean you work here, surely they're going to come and visit you and try to torment us in the process.

Earl

Don't worry about that. You're wanted in several towns, so I've arranged for you to be transferred out to the State Penitentiary next week. Once they pick you up, you'll never have to worry about my kids again.

Karl

I've got to ask, how...?

Earl

How do I keep my kids in line?

Addy, Tommy, and Karl

Yes!

Earl

I do what I can, set rules and enforce them, but it's really their Momma that makes them toe the line.

Addy

I knew it! I told you! It's always the mother that keeps kids in line. She must be one hell of a woman.

Earl

She sure is, always has been. When I first met Theresa, I had to arrest her for breaking into the bank because she needed the money from her lockbox for some after hours business.

Sam, Bob, Clara, Addy, Tommy, & Karl

What?

Earl

[Chuckles] It's a long story, but she can more than handle anything those kids throw at her.

Townspeople

No! Stop! Don't Touch that! Leave it alone! That's not a toy!

Sam

Sounds like the town's figured out that Billy and Jane are back.

Townspeople

They're back, they're back! Dear God, why are they back?

Karl

I never thought I'd say this but, I'm glad we're in these cells.

Bob

Amen to that, Reverend!

Karl, Tommy, Addy, & Clara

Amen.

[Time passes in the jail cells...]

Clara

So... what have you been up to?

Karl

It looked like a good thing, but wait 'til I tell you, kidnapping is not a con man's game. But what was I to do with Clara caught up with the law? I had to think of something, but my choice was disastrous and wrong!

Addy

I wish we'd gone home to Poplar Cove and never gotten into this mess. I wanted to settle down and put this swindler act to rest. But life's full of coulda's and shoulda's and now I'll just have to hope for the best.

Tommy

In order to run a successful con, one must know everything and be prepared for anything. Unfortunately for us, homicidal children are outside of our realm of knowledge, and what can I say? I'd rather live in a cell than die in that cave.

Clara

Maybe prison won't be so bad if I'm there with my family! There's always some fun to have and new friends to make if you try.

Tommy, Karl, Addy & Clara

When you get dealt a bad hand sometimes it's better to fold and live to play again.

Bob

My momma used to say "If ya fall off yer horse just get back on, unless you land on a cactus. Then ya gotta roll around and scream in pain." And y'all done landed in two cactuses.

Sam

Grifters, Hustlers living life on the lam, betcha wished you'd never tried to pull the wool over our eyes. You've done the crime and now you've gotta do your time.

Earl

You know the old saying "what goes around comes around"? Years of tricking good and innocent folk has gone and landed ya up a creek. It's time to make amends and say your prayers that my kids don't find you again.

Townspeople

Now you've learned that you reap what you sow, and someday these kids will too. You reap what you sow.

RANSOM

Overture

Libretto by
Shelley Burton

Music by
Chris D. Burton

Herocially ♩=ca.144

Flute *f*

B♭ Clarinet *f*

Horn in F *f*

Piano *f*

Percussion

Violin I *mf*

Violin II *mf*

Viola *mf*

Cello *f*

Double Bass *f*

1 2 3 4 5

Musical score for Burton – 2, measures 6 through 10. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 6-10. Dynamics: *fp* (fortissimo piano) in measures 9 and 10.
- B♭ Cl.** (B-flat Clarinet): Measures 6-10. Dynamics: *fp* (fortissimo piano) in measures 9 and 10.
- Hn.** (Horn): Measures 6-10. Dynamics: *fp* (fortissimo piano) in measures 9 and 10.
- Pno.** (Piano): Measures 6-10. The right hand features a melodic line with grace notes in measures 6, 7, and 8. The left hand provides harmonic support with chords and moving lines.
- Perc.** (Percussion): Measures 6-10. The part is mostly silent, with some light percussion indicated by short strokes.
- Vln. I** (Violin I): Measures 6-10. Dynamics: *mf* (mezzo-forte) in measures 6-8, *mp* (mezzo-piano) in measures 9-10.
- Vln. II** (Violin II): Measures 6-10. Dynamics: *mf* (mezzo-forte) in measures 6-8, *mp* (mezzo-piano) in measures 9-10.
- Vla.** (Viola): Measures 6-10. Dynamics: *mf* (mezzo-forte) in measures 6-8, *fp* (fortissimo piano) in measures 9-10.
- Vc.** (Violoncello): Measures 6-10. Dynamics: *fp* (fortissimo piano) in measures 9-10.
- D.B.** (Double Bass): Measures 6-10. Dynamics: *fp* (fortissimo piano) in measures 9-10.

The score is written in 3/4 time and includes various musical notations such as slurs, ties, and dynamic markings.

6

7

8

9

10

Musical score for Burton – 3, measures 11-14. The score is written for a full orchestra and includes dynamic markings and articulation.

Measures 11-12:

- Fl.**: *fp* (measures 11-12), *f* (measure 13)
- B♭ Cl.**: *fp* (measures 11-12), *f* (measure 13), *mf* (measure 14)
- Hn.**: *fp* (measures 11-12), *f* (measure 13), *mf* (measure 14)
- Pno.**: *f* (measure 13)
- Perc.**: (Measures 11-14)
- Vln. I**: *mp* (measures 11-12), *f* (measure 13)
- Vln. II**: *mp* (measures 11-12), *f mf* (measures 13-14)
- Vla.**: *fp* (measures 11-12), *f mf* (measures 13-14)
- Vc.**: *fp* (measures 11-12), *f* (measure 13)
- D.B.**: *fp* (measures 11-12), *f* (measure 13)

Measures 13-14:

- Fl.**: *f* (measure 13)
- B♭ Cl.**: *f* (measure 13), *mf* (measure 14)
- Hn.**: *f* (measure 13), *mf* (measure 14)
- Pno.**: *f* (measure 13)
- Perc.**: (Measures 13-14)
- Vln. I**: *f* (measure 13)
- Vln. II**: *f mf* (measures 13-14)
- Vla.**: *f mf* (measures 13-14)
- Vc.**: *f* (measure 13)
- D.B.**: *f* (measure 13)

Measure numbers 11, 12, 13, and 14 are indicated at the bottom of the score.

15

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

15 16 17 18

Detailed description: This is a page of a musical score for measures 15 through 18. The score is arranged in two systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), and Percussion (Perc.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measure 15 is marked with a '15' at the beginning of the Flute staff. Measures 16 and 17 are marked with '16' and '17' respectively at the bottom of the page. Measure 18 is marked with '18' at the bottom and features a forte (*f*) dynamic marking in the Piano, Violoncello, and Double Bass staves. The Piano part in measure 18 shows a low register chord with a sustained note. The Violoncello and Double Bass parts also show sustained notes in the low register. The Violin II and Viola parts have continuous sixteenth-note patterns throughout measures 15-18. The Violin I part is mostly silent, with some activity in measure 18. The Flute, B♭ Clarinet, and Horn parts have specific melodic lines in measures 15-18.

19 21

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

8^{va}

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

22

23

24

25

8va

8va

f

3

3

3

3

Detailed description: This is a page of a musical score for measures 22 through 25. The score is arranged in a system with nine staves. The instruments are: Flute (Fl.), B-flat Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measure 22: Flute plays a melodic line starting on B4, moving to A4, G4, F4, E4, D4, C4. B-flat Clarinet and Horn are silent. Piano has a left-hand accompaniment of chords (Bb3, Fb3, Eb3, D3) and a right-hand melody starting on Bb4, moving to A4, G4, F4, E4, D4, C4. Percussion is silent. Violin I and Violin II play a continuous sixteenth-note tremolo pattern. Viola is silent. Violoncello and Double Bass are silent. Measure 23: Flute continues the melodic line. B-flat Clarinet and Horn are silent. Piano continues the accompaniment. Percussion is silent. Violin I and Violin II continue the tremolo pattern. Viola is silent. Violoncello and Double Bass are silent. Measure 24: Flute continues the melodic line. B-flat Clarinet and Horn are silent. Piano continues the accompaniment. Percussion is silent. Violin I and Violin II continue the tremolo pattern. Viola is silent. Violoncello and Double Bass are silent. Measure 25: Flute continues the melodic line. B-flat Clarinet and Horn are silent. Piano continues the accompaniment. Percussion is silent. Violin I and Violin II continue the tremolo pattern. Viola is silent. Violoncello and Double Bass are silent.

26 28

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

mf

f

mf

f

[illegible]

30

31

32

33

34

35

Fl. *f*

B♭ Cl. *f*

Hn. *f*

Pno. *f* *mf*

Perc.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f* *f*

35 36 37 38 39

40

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f*

bell-tones

bell-tones

f

8va

mf *f*

f *espress.*

f *espress.*

f *espress.*

44

Fl. *mp* < *f*

B♭ Cl.

Hn.

Pno. *mf* < *f* *8va*

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

48

49

50

51

52

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

52

53

54

55

56

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mf

arco

mp

arco

mp

mf

56 57 58

59

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

mp

p

59 60 61

62

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

64

mp

mf

mp

p

pp

mf

This musical score page contains measures 65 through 68. The instruments are arranged in three systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Horn (Hn.). The second system includes Piano (Pno.) and Percussion (Perc.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 65: Flute and B♭ Clarinet play a rapid sixteenth-note ascending scale. The Piano plays a steady eighth-note accompaniment in both hands. The strings play a rhythmic pattern of eighth notes.

Measure 66: The woodwinds continue their scale. The Piano accompaniment remains consistent. The strings continue their eighth-note pattern.

Measure 67: The woodwinds reach a peak with a final note marked with a fermata and a dynamic of *f*. The Piano and strings continue their respective patterns.

Measure 68: The woodwinds are silent. The Piano and strings conclude the passage with a final chord marked with a fermata and a dynamic of *f*.

Measure numbers 65, 66, 67, and 68 are printed below the corresponding measures.

69 **70**

Fl. *ff* *espress.*

B♭ Cl. *ff* *espress.*

Hn. *ff* *espress.*

Pno.

Perc. *f*

70

Vln. I *ff* *espress.*

Vln. II *ff* *espress.*

Vla. *ff* *espress.*

Vc. *ff* *espress.*

D.B. *ff* *espress.*

69 70 71 72 73 74 75 76

77

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

77 78 79 80 81 82

Detailed description: This page of a musical score covers measures 77 through 82. The woodwind section (Flute, B♭ Clarinet, Horn) and Violin I & II parts play sustained notes with phrasing slurs. The Piano part features a rhythmic pattern of eighth notes starting in measure 79, marked with a fortissimo (ff) dynamic. The Percussion part is silent. The string section (Viola, Violoncello, Double Bass) also begins a rhythmic pattern in measure 79, with the Viola and Cello parts marked with fortissimo (ff) dynamics. The Double Bass part is marked with a fortissimo (ff) dynamic. The score is written for a full orchestra, with measures 77-82 shown on a single page.

83

Fl. *ff* *fff*

B♭ Cl. *ff* *fff*

Hn. *ff* *fff*

Pno. *ff* *fff*

Perc.

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

D.B. *ff* *fff*

83 84 85 86

87 Transition to Scene 1 (after applause)
 ♩=176-184 (3+2+2)

Fl. *mf* *mp*

To Bass Clarinet

B♭ Cl.

Hn.

87 Transition to Scene 1 (after applause)
 ♩=176-184 (3+2+2)

Pno. *mf* *mp*

Perc.

87 Transition to Scene 1 (after applause)
 ♩=176-184 (3+2+2)

Vln. I *mf* *mp* pizz. pizz.

Vln. II *mf* *mp* pizz. pizz.

Vla. *mf* *mp* pizz. pizz.

Vc. *mf* *mp* pizz. pizz.

D.B. *mf* *mp* pizz. pizz.

87

88

89

90

Act I

Scene 1

Clara, Addy, Tommy, Karl

Scene: a forest path or country road. A sign reading “Summit - 10 miles” is seen alongside the path. Clara, Addy, Tommy, and Karl enter.

Creeping, not too fast ♩=56-60 (♩=170-180)

Karl

mf

Just a lit-tle furth-er,

Al-most there. Just past this clear-ing.

Creeping, not too fast ♩=56-60 (♩=170-180)

Flute

Bass Cl.

Bass Clarinet

mp

mp

Horn in F

Creeping, not too fast ♩=56-60 (♩=170-180)

Piano

Percussion

brushes

p

Creeping, not too fast ♩=56-60 (♩=170-180)

Violin I

mf

mp

Violin II

mf

mp

Viola

mf

mp

Cello

mf

mp

Double Bass

pizz.

mf

mp

1

2

3

4

5

6 **Addy** *mf* *f* *mp* **Karl** *mf*

A. You've been say-ing that for twen - ty miles!_ We're close,

6 Fl. *p* *f*

6 B. Cl. *f* *mp*

6 Hn. *mp*

6 Pno. *mp* *f* *mp*

Perc.

6 Vln. I *f*

6 Vln. II *f*

6 Vla. *f* *mp*

6 Vc. *f* *mp*

6 D.B. *f*

6 7 8 9

Points at a road sign.

10 Clara Addy Clara

K. I can feel it! Karl, I'm not so sure. What do you mean, Cla-ra? "Ten miles to Sum-mit."

Fl. *f* 5

B. Cl. *mf*

Hn. *mf*

Pno.

Perc.

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf* pizz. arco

Vc. *mf* arco

D.B. *mf*

10 11 12 13

14

Karl **Tommy** **Karl** **Tommy**

C. I guess we could camp here. Fi-nal-ly! I'm tired! I get it! ____ No, you don't! _

14

Fl. *p* *f* *f*

B. Cl. *p* *f* *f*

Hn. *f* *p* *f* *f*

14

Pno.

Perc.

14

Vln. I *f* *mp* *pizz.*

Vln. II *f* *mp* *pizz.*

Vla. *f* *mp* *pizz.*

Vc. *f* *pizz.*

D.B. *f* *pizz.*

14 15 16 17 18

19 **Karl** **20** *più mosso* **Tommy**

T. What do you mean, Tom - my? Traips-ing through these small towns,

Fl. **20** *più mosso*

B. Cl.

Hn. Mute *f* *fp* *f*

Pno. **20** *più mosso*

Perc.

Vln. I **20** *più mosso* *pizz.* *arco* *f*

Vln. II *pizz.* *arco* *f*

Vla. *pizz.*

Vc. *pizz.* *f*

D.B. *pizz.*

24

T. trick-ing all these peo-ple in-to giv-ing us their mon-ey and pos - ses - sions!

Fl. 24

B. Cl. 24

Hn. 24

Pno. 24

Perc. 24

Vln. I 24

Vln. II 24

Vla. 24

Vc. 24

D.B. 24

24 25 26 27 28 29

fp *f* *mf* *p*

fp *fp* *fp* *fp* *fp*

arco

f

30 **32** *a tempo*

T. *f* *mp* *fl.* *fl.*

Fl. *f* *mp* *fl.* *fl.*

B. Cl. *f*

Hn. *f*

Pno. *f* *mp* *mp* *mp*

Perc. *f*

Vln. I *f* *mp* *pizz.* *mp*

Vln. II *f* *mp* *pizz.* *mp*

Vla. *f* *mp* *pizz.* *mp*

Vc. *f* *mp* *pizz.* *mp*

D.B. *f*

30 31 32 33 34

I've had it! I'm done! I'm gon-na make an hon-est

35

T. *life for my-selfnce and for all!* *[dismissive]* **Addy** *That's what you said last time! Cla-ra and I, we ag-*

K. **Karl** *Sum-mit's the last one, I pro-mise.*

Fl. *mp*

B. Cl. *mp* **to B^b Cl.**

Hn.

Pno. *35*

Perc.

Vln. I *35*

Vln. II

Vla.

Vc. *pizz.*

D.B. *pizz.*

40 41 Tommy

A. ree with him Karl. But we're tired of liv-ing as grift-ers.

K. Karl
Tom-my, — Ad-dy, — Cla-ra, — you know I need you.

40 41

Fl. *mp*

B♭ Cl. B♭ Cl. *mp*

Hn. Mute *p* \leftarrow *mf* \rightarrow

40 41

Pno.

Perc. *p* \leftarrow *mf* \rightarrow

40 41

Vln. I *fp*

Vln. II *arco* *fp*

Vla. *arco* *p* \leftarrow *mf* \rightarrow *p*

Vc. *arco* *fp*

D.B.

45 **Clara**

T. *We know, Karl! We're a team, when we first met, you*

Karl

K. *This is our last con, I need you in Sum-mit*

45

Fl. *p* *mf* *p* *mp* *mf* *3*

B♭ Cl. *p* *mf* *p* *mp* *mf* *3*

Hn. *p* *p* *mf* *p*

Pno. *mf* *mp* *8va*

Perc. *p*

45

Vln. I *mp* *fp* *3* *3* *p*

Vln. II *mp* *fp* *3* *3* *p*

Vla. *mp* *fp* *3* *3* *p*

Vc. *mf* *pizz.* *f* *p*

D.B.

49

C. *pro-mised to take care of us.* **Addy** (sigh) Karl, You don't have to ___ a-ny-

K. **Karl** That's what I'm do-ing.

49

Fl.

B♭ Cl.

Hn.

49

Pno. *p*

Perc. *p* *mp*

49

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

52

A. more. Let's just go back ____ to Pop-lar Cove.

T. **Tommy** Yes ____ Karl, Let's go home. It's time. **Karl** I'm just try-ing to pro-vide for

Fl. *mf*

B♭ Cl. *mf*

Hn. Open *mf* *p* *mf* *p*

Pno. *pp* *mf*

Perc. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* pizz.

Vc. *mp* pizz.

D.B. *mp*

52 53 54 55

56 **Addy** **Clara** *rit.*

A. You al-rea-dy have. We have more than e - nough now.

K. us.

56 *mf* *rit.*

Fl.

B♭ Cl.

Hn.

56 *rit.*

Pno.

Perc. *mf*

56 *arco* *mf* *rit.*

Vln. I

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf* *pizz.*

D.B. *mf*

56 57 58 59 60

61 Recit. Karl Addy Clara Karl

K. Al-right, this is it then this is our last con. Real-ly? Pro-mise? Yes, one last con and then we'll re-tire!

61 Recit.

Fl.

B \flat Cl.

Hn.

61 Recit.

Pno. *mp*

Perc.

61 Recit.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.

63 Tempo **Tommy** **Addy** **Clara** **Karl** 65 ♩ = ca.132

T. Do you swear? Do you swear? Do you swear? Yes, I swear.

63 Tempo 65 ♩ = ca.132

Fl.

B♭ Cl.

Hn.

63 Tempo 65 ♩ = ca.132 *pushing forward*

Pno. *mf*

Perc. *mf*

63 Tempo 65 ♩ = ca.132

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

63 64 65 66

Tommy

67 *mf* What's our plan? What are you fix-in' to do? _____ Don't keep a - ny -

67 *mf*

Fl.

B♭ Cl. *mf*

Hn. Mute *mf* *p*

67 *sub. p*

Pno.

Perc. *mp*

67

Vln. I

Vln. II

Vla. pizz. *mp*

Vc. pizz. *mp*

D.B. *mp*

67 68 69 70 71 72

73

T. *8* thing from us. This is it. One last con. What's the plan, Karl? We've been hid - ing from

73

Fl. *mf mp mf mp mf mp mf*

B♭ Cl. *mf mp mf mp mf mp mf*

Hn.

73

Pno. *mf*

Perc.

73

Vln. I *arco p*

Vln. II *arco p*

Vla. *mf*

Vc. *mf*

D.B.

73 74 75 76 77 78

79

T. — the law too long! What's our plan, Karl? What will we do?

79

Fl.

B♭ Cl.

Hn. Open *mf*

79

Pno. *8va*

Perc.

79

Vln. I

Vln. II

Vla.

Vc.

D.B.

79 80 81 82 83 84

85 **86** **Addy**
mf

T. A pro-mise is a pro-mise. We have your word, Karl! One fi - nal

85 **86**
mf

Fl.

B♭ Cl. *mf*

Hn. *p*

85 **86**

Pno.

Perc. *p* *mf*

85 **86**
f *pp*

Vln. I

Vln. II *f* *pp*

Vla. *arco* *mp*

Vc. *arco* *mp*

D.B.

85 86 87 88 89 90

91

A. score then we re - tire. We have an un - der - stand - ing, you pro - mised all of

91

Fl.

B♭ Cl. *mf* *mp*

Hn.

91

Pno.

Perc.

91

Vln. I *mp* *mf* *mf* *mp*

Vln. II *p*

Vla. *p*

Vc. *mf* *p*

D.B.

91 92 93 94 95

96

A. *us. So now let us in on the plan. We are trust-ing you.*

96

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

96

Vln. I

Vln. II

Vla.

Vc.

D.B.

96

97

98

99

100

101

A. A pro - mise is a pro - mise. You gave your word, Karl!

101

Fl. *mp*

B♭ Cl. *mp* *mf*

Hn. *p*

Pno.

Perc.

101

Vln. I *pp*

Vln. II *pp*

Vla. *arco* *mp* *f*

Vc.

D.B.

101 102 103 104 105

106 Clara

C. *f*
I'm so ex-cit - ed to be go-ing home and live in a house with a white pick-et fence.

Fl. *f*

B♭ Cl.

Hn. *mf*

Pno. *mf*

Perc. *mf*

106

Vln. I

Vln. II

Vla. *pizz.*

Vc. *mf*

D.B.

110

C. One, Two, neigh-bors on eith-er side. Won't that be nice? I re-mem-ber there were hous-es just like

110

Fl. *mf*

B♭ Cl. *mf*

Hn.

110

Pno. *mf*

Perc.

110

Vln. I *f*

Vln. II *f*

Vla.

Vc.

D.B. *pizz.* *f*

110

111

112

113

114

115

C. that back home. Don't you, Karl? Then we can all live to-geth-er and get a pair of chick-ens and a horse!

115

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

115 116 117 118 119 120

121

ad libitum

C. Then, ev-ery eve-ning we'll take a long stroll. Now won't that be so nice?!

121

Fl. *colla voce* *mp*

B♭ Cl. *colla voce* *mp*

Hn. *mp*

121

Pno. *colla voce*

Perc.

121

Vln. I *colla voce* *arco* *mf*

Vln. II *colla voce* *arco* *mf*

Vla. *colla voce* *arco* *mf*

Vc. *colla voce* *arco* *mf*

D.B. *colla voce* *arco* *mf*

mf

121

122

123

124

125

126

127

C. *mf*

I'm so ex-cit - ed to be go-ing home and live in a house with a white pick-et fence.

Fl. *mf*

B♭ Cl.

Hn. *mf*

Pno. *mf*

Perc. *mf*

Vln. I

Vln. II

Vla. *mf*

Vc. *pizz.* *mf*

D.B.

131 Tommy
mf

T. What's our plan? What do you have up your sleeve? What's our plan?

131

Fl.

B♭ Cl.

Hn.

131

Pno.

Perc.

131

Vln. I

Vln. II

Vla. *pizz.*
mf

Vc. *pizz.*
mf

D.B. *pizz.*
mf

131

132

133

134

135

136

Clara

mf

C. *mf* I'm so ex-cit - ed to be go-ing home and live in a house with a

T. What's our last con? What's our plan? What do you

137 *p* *f*

Fl. *p* *f*

B \flat Cl. *mf*

Hn.

137

Pno.

Perc. *p* *mf*

137

Vln. I

Vln. II

Vla.

Vc.

D.B.

142

C. white pick-et fence. Buy some chick - ens and a horse for our house, don't for - get the

T. have up your sleeve? What's our plan? What's our last

142

Fl. 3

B \flat Cl.

Hn.

142

Pno.

Perc.

142

Vln. I

Vln. II

Vla.

Vc.

D.B.

146 147

C. white pick-et fence. I'm so ex-cit - ed to be go-ing home and live in a house with a

Addy
mf

A. A pro - mise is a pro - mise. We have your

T. con? What's our plan? What do you

146 147

Fl. *mf*

B♭ Cl. *mf*

Hn. *mf*

146 147

Pno. *f*

Perc. *f*

146 147 arco

Vln. I *mf*

Vln. II *mf* arco

Vla. *f*

Vc. *f*

D.B. *f*

accel. poco a poco

150

C. white pick-et fence. We'll have neigh - bors on the left and the right Won't that be nice?!

A. word, Karl! A pro - mise is a pro - mise. We have your

T. have up your sleeve? What's our plan? What's our last

accel. poco a poco

150

Fl.

B \flat Cl.

Hn.

accel. poco a poco

150

Pno.

Perc.

accel. poco a poco

150

Vln. I

Vln. II

Vla.

Vc.

D.B.

154

C. Ev-'ry - bo - dy! And we'll go on long walks ev-ery night! And we'll take our

A. word, Karl! We have your word, Karl! We have your

T. con? Tell us Karl! Tell us

154

Fl.

B♭ Cl.

Hn.

154

Pno.

Perc.

154

Vln. I

Vln. II

Vla.

Vc.

D.B.

158

C. horse and chick-ens. Karl! Karl! Karl! Karl! Karl! Karl!

A. word, Karl! Karl! Karl! Karl!

T. Karl! Karl! Karl! Karl!

158

Fl.

B♭ Cl.

Hn.

158

Pno.

Perc.

158

Vln. I

Vln. II

Vla.

Vc.

D.B.

162 Recit. 163 $\text{♩} = 144-152$

C. Karl!

A. Karl!

T. Karl!

K. **Karl!** *mf*

Al - right! Al - right! Lis - ten up! It's per - fect! One last

162 Recit. 163 $\text{♩} = 144-152$

Fl.

B \flat Cl.

Hn.

162 Recit. 163 $\text{♩} = 144-152$

Pno.

Perc.

162 Recit. 163 $\text{♩} = 144-152$

Vln. I

Vln. II *arco*

Vla. *mp pizz.*

Vc. *mp*

D.B. *mp*

166

K. con, our big - gest yet! Our last con.

166

Fl. *mf* *p < f*

B♭ Cl. *p* *mf* *p* *p < f* *mp*

Hn. *p* *mf* *p* *mf*

Pno.

Perc.

166

Vln. I *mp*

Vln. II

Vla.

Vc. arco pizz. arco pizz.

D.B.

166 167 168 169 170 171 172

173 176

K. It's per-fect! Tom-my,

173 176

Fl. *f*

B♭ Cl. *f*

Hn. *f*

173 176

Pno. *f* *p* *legato* 8^{va}

Perc. *mp* *f* *p*

173 176

Vln. I *f* *p* no vib.

Vln. II *f* *p* no vib.

Vla. *f* *p* no vib.

Vc. *arco* *f* *p* no vib.

D.B. *f*

173 174 175 176 177 178

179

K. Do you re-mem-ber that plan? The one that was sim-il-ar to _____ our scam in Jas - per? _____

179

Fl.

B♭ Cl.

Hn.

179

Pno.

Perc.

179

Vln. I

Vln. II

Vla.

Vc.

D.B.

179 180 181 182 183 184

185 **Tommy**

K. — Do you re-mem-ber the one? “I’ve told you before, I’m not comfortable dressing up like a...”

185 Fl. *f*

185 B♭ Cl. *f*

185 Hn. *f*

185 Pno. *fp*

185 Perc. *p*

185 Vln. I *f*

185 Vln. II *f*

185 Vla. *f*

185 Vc. *f*

185 D.B. *f*

185 186 187 188

189 **Tommy**

T. Oh, that one It's cra-zy! It just might work.

K. **Karl**
Not that plan! The oth-er plan. Yes, that one. It's in-sane!

189 *mp*

Fl.

B \flat Cl. *mp*

Hn. *mp*

189 *mp*

Pno.

Perc.

189 *pizz.* *mp*

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

D.B. *pizz.* *mp*

189 190 191 192 193 194

195 ♩=144-152 **Karl**

K. We'll go to Sum-mit,a sweet lit-tle town, where the

195 ♩=144-152

Fl.

B♭ Cl. *mf* *fp* *f*

Hn. *mf* *fp* *f*

195 ♩=144-152

Pno.

Perc.

195 ♩=144-152

Vln. I *arco* *mf* *mp*

Vln. II *arco* *mf* *mp*

Vla. *pizz.* *mf* *mp*

Vc. *pizz.* *mf* *mp*

D.B.

195 196 197 198 199 200

201

K. *folks aren't bright and the streets are emp-ty at night.*

201

Fl. *mp* *p < mf*

B♭ Cl. *mp* *p < mf*

Hn. *p < mf*

Pno. *p < mf* *mf*

Perc.

201

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *arco* *mf*

D.B. *arco* *mf*

201 202 203 204 205

206

K. When the week-end comes, the town will be a-bus-tl-ing, rea-dy for our brand of hust - ling.

206

Fl. *mf*

B♭ Cl. *mf*

Hn.

206

Pno.

Perc.

206

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

210 211

K. *mf* *feigning piousness*
We'll tell them I am a preach-er man,

210 211

Fl. *f*

B \flat Cl. *f*

Hn.

210 211

Pno. *mf* *stacc.* *mp*

Perc.

210 211

Vln. I *mf* *pizz.* *mp*

Vln. II *mf* *pizz.* *mp*

Vla. *arco* *mf* *arco* *mp*

Vc. *mf* *pizz.* *mp*

D.B. *mf* *pizz.* *mp*

210 211 212 213 214

215

K. A trave-ling preach-er man, out spread-ing the Lord's ho-ly word.

215

Fl. *mp*

B♭ Cl. *mp*

Hn. *mp*

215

Pno.

Perc.

215

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

215 216 217 218 219 220

221 **Clara** *mf*

C. We'll tell them you are a preach-er man, A trave-ling preach-er man, out spread-ing — the ho - ly word of

Addy *melody mf*

A. We'll tell them you are a preach-er man, A trave-ling preach-er man, out spread-ing — the ho - ly word of

Tommy *mf*

T. We'll tell them you are a preach-er man, A trave-ling preach-er man, out spread-ing — the ho - ly word of

K.

221

Fl.

B \flat Cl.

Hn.

221

Pno.

Perc.

221

Vln. I

Vln. II

Vla.

Vc.

D.B.

221 222 223 224 225 226

227

C. God!

A. God!

T. God!

K. *mf*
Now here's what we'll do to get our last score, so

227

Fl. *mf* *f* *p* *mf*

B♭ Cl. *mf* *f* *p* *mf*

Hn. *f* *p* *mf*

227

Pno. *mf*

Perc. *mf*

227

Vln. I *arco* *mp*

Vln. II *arco* *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

227 228 229 230 231 232

233 *rall.* *short* // **237** Ploddingly slow (♩=104)

C.

A.

T.

K.

lis - ten up! Oh, what a trick we'll be play-ing, and they'll

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

arco pizz. mp pizz.

Vc.

arco f arco cresc. poco a poco

D.B.

arco f arco cresc. poco a poco

233 234 235 236 237 238 239

240 *accel. poco a poco*-----

C.

A.

T.

K.
nev-er see it com-ing. And when they fig-ure it out, we'll al - rea-dy be far a - way.

240 *accel. poco a poco*-----

Fl.

B♭ Cl.

Hn.

240 *accel. poco a poco*-----

Pno.

Perc.

240 *accel. poco a poco*-----

Vln. I

Vln. II

Vla.

Vc.

D.B.

240 241 242 243 244 245

246 a tempo ♩=144-152

Clara *mf* “The en - e - my is li-quer!”

Addy *melody mf* “The en - e - my is li-quer!”

Tommy *mf* “The en - e - my is li-quer!”

mf “The en - e - my is li-quer!”

mf The good Rev-'rend Karl says, “the en-e-my is li-quer,

246 a tempo ♩=144-152

mp *mf* *mp*

mp *mf* *mp*

246 a tempo ♩=144-152

mf *mp* *8va* *mf* *mp* *8va* *mf* *mp* *8va*

246 a tempo ♩=144-152

mp *mp* *pizz.* *mf* *pizz.* *mf*

252

K. But don't you wor-ry la-dies and gents, Rev-'rend Karl is here to cleanse your souls.

252

Fl. *mf*

B♭ Cl. *mf*

Hn.

Pno.

Perc.

252

Vln. I *espress. arco* *mf* *f* *mf*

Vln. II *espress. arco* *mf* *f* *mf*

Vla. *espress. arco* *mf* *f* *mf*

Vc. *espress. arco* *mf* *f* *mf*

D.B. *arco* *mf* *f* *mf*

252 253 254 255 256 257

258 *f* *3* *3* **263**

K. My fol-low-ers — and I will dis - pose of it — for you.” Then good ol’

258 *f* *3* *3* **263**

Fl.

B \flat Cl. *f* *3* *3*

Hn.

258 **263**

Pno.

Perc.

258 *f* *legato* *mf* **263**

Vln. I *f* *legato* *mf*

Vln. II *f* *legato* *mf*

Vla. *f* *legato* *mf*

Vc. *f* *legato* *mf*

D.B. *f* *legato* *mf*

258 259 260 261 262 263

264

K. Tom-my will find those sin - ners who'll buy it back for twice the price! Then we'll be

(chuckles)

264

Fl.

B♭ Cl.

Hn.

264

Pno.

Perc.

264

Vln. I

Vln. II

Vla. pizz. mp

Vc. pizz. mp

D.B. pizz. mp

264 265 266 267 268 269

270 *mf*

C. Then good — ol' Tom-my will see the de-mand and sell it back for twice the price.

A. *melody mf* Then good — ol' Tom-my will see — the de-mand and sell it back for twice the price.

T. *mf* Then good — ol' Tom-my will see — the de-mand and sell it back for twice the price.

K. set for life!

270

Fl.

B♭ Cl.

Hn. *mf* *mp*

270

Pno. *mf* *mp*

Perc.

270

Vln. I *pizz.* *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

270 271 272 273 274 275 276 277

278 *mf* **282**

C. *mf* So when we reach Sum-mit, this sweet lit-tle town where the

A. *mf* So when we reach Sum-mit, this sweet lit-tle town where the

T. *mf* So when we reach Sum-mit, this sweet lit-tle town where the

K. *mp* Then we'll go home. *mf* So when we reach Sum-mit, this sweet lit-tle town where the

278 **282**

Fl. *mf*

B \flat CL *mf*

Hn. *mf*

278 **282**

Pno.

Perc.

278 **282**

Vln. I *mf* arco

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

278 279 280 281 282 283

284

C.
folks aren't bright and the streets are emp-ty at night.

A.
folks aren't bright and the streets are emp-ty at night.

T.
folks aren't bright and the streets are emp-ty at night.

K.
folks aren't bright and the streets are emp-ty at night.

284

Fl.
mp *p < mf*

B♭ Cl.
mp *p < mf*

Hn.
p < mf

284

Pno.
p < mf *mf*

Perc.

284

Vln. I
arco *mf*

Vln. II

Vla.

Vc.
arco *mf* *arco*

D.B.
mf

284 285 286 287 288

289

C. When the week-end comes the town will be a-bus-tl-ing, rea-dy for our brand of hust - ling.

A. When the week-end comes the town will be a-bus-tl-ing, rea-dy for our brand of hust - ling.

T. When the week-end comes the town will be a-bus-tl-ing, rea-dy for our brand of hust - ling.

K. When the week-end comes the town will be a-bus-tl-ing, rea-dy for our brand of hust - ling.

289

Fl. *mf* 3 3 3

B \flat Cl. *mf* 3 3 3

Hn. *mf* 3 3 3

289

Pno.

Perc.

289

Vln. I

Vln. II *arco*

Vla.

Vc.

D.B.

293 **294**

C.

A.

T.

K.

We'll tell them I am a preach-er man,

293 **294**

Fl.

B♭ Cl.

Hn.

293 **294**

Pno.

Perc.

293 **294**

Vln. I

Vln. II

Vla.

Vc.

D.B.

293 294 295 296 297

298 *mf*

C. a trave-ling preach-er man, We'll tell them

A. *mf* a trave-ling preach-er man, We'll tell them *melody*

T. *mf* a trave-ling preach-er man, We'll tell them

K. a trave-ling preach-er man, out spread-ing the Lord's ho-ly word.

298

Fl. *mp*

B \flat Cl. *mp*

Hn. *mp*

298

Pno.

Perc.

298

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

298 299 300 301 302 303 304

305

C.
you are a preach-er man, a trave-ling preach-er man, out spread-ing the ho - ly word of God!

A.
you are a preach-er man, a trave-ling preach-er man, out spread-ing the ho - ly word of God!

T.
you are a preach-er man, a trave-ling preach-er man, out spread-ing the ho - ly word of God!

K.

305

Fl.

B \flat Cl.

Hn.

305

Pno.

Perc.

305

Vln. I

Vln. II

Vla.

Vc.

D.B.

305 306 307 308 309 310

311 *rubato*

K. Just spread - ing the ho - ly word of

311 *rubato*

Fl.

B♭ Cl.

Hn.

311 *rubato*

Pno.

Perc.

311 *rubato*

Vln. I *arco*

Vln. II *f arco*

Vla. *f arco*

Vc. *f arco*

D.B.

311 312 313 314 315

316 *a tempo*

K. *God!*

316 *a tempo*

Fl.

B♭ Cl.

Hn.

316 *a tempo*

Pno.

Perc.

316 *a tempo*

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *arco* *mf* *pizz.*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

316 317 318 319 320 321

322 $\text{♩} = 66$ **Addy** **Tommy**

A. $\text{♩} = 66$
 So ____ af-ter this we'll go ____ home ____ to Pop-lar Cove? Soon we'll

Fl. $\text{♩} = 66$
 mp mf

B \flat Cl. $\text{♩} = 66$
 mp mf

Hn. $\text{♩} = 66$

Pno. $\text{♩} = 66$

Perc. $\text{♩} = 66$

Vln. I $\text{♩} = 66$
 arco p mp *sim.*

Vln. II $\text{♩} = 66$
 arco p mp *sim.*

Vla. $\text{♩} = 66$
 arco p mp *sim.*

Vc. $\text{♩} = 66$
 pizz. mf

D.B. $\text{♩} = 66$
 pizz. mf

326 **Karl**

T.
 — go back home. Yes, my friends you know I'm a man — you know I'm a man of my

Fl.

B♭ Cl.

Hn.
 Mute
 mf *p*

Pno.

Perc.

Vln. I
 p

Vln. II
 p

Vla.
 p

Vc.

D.B.

330 Addy

K. word. You can be-lieve ev-ery-thing I say. Ex-cept when you are swind-ling. — From

330

Fl. *p*

B \flat Cl. *p*

Hn.

330

Pno.

Perc. *p* \triangleleft *mp*

330

Vln. I

Vln. II

Vla.

Vc.

D.B.

334

Clara **Karl**
mp

A. what I re-call that sounds quite _____ sin - cere. On-ly if they're drunk or dumb! Let's

Fl.

B \flat Cl.

Hn. *Open*
mf

Pno. *mf*

Perc.

Vln. I *solo molto portamento*
mf

Vln. II

Vla.

Vc.

D.B.

340 Quicker $\text{♩} = \text{ca.} 112$ **Clara**

K. hope they buy a pint or se-ven and a shot or four of moon-shine each. I can't wait to be

340 Quicker $\text{♩} = \text{ca.} 112$

Fl.

B \flat Cl. *p*

Hn.

Pno. *f*

Perc.

340 Quicker $\text{♩} = \text{ca.} 112$

Vln. I *pizz.* *mp* *pizz.* *arco* *fp*

Vln. II *pizz.* *mp* *pizz.* *arco* *fp*

Vla. *pizz.* *mp* *arco* *fp*

Vc. *pizz.* *mp*

D.B.

340

341

342

343

344

345 As in the beginning ♩.=56-60 (♩=170-180)

C. **Addy** **Tommy**

done! Me too. We'll go home soon.

345 As in the beginning ♩.=56-60 (♩=170-180)

Fl.

to Bass Cl.

B♭ Cl.

Hn.

345 As in the beginning ♩.=56-60 (♩=170-180)

Pno.

Perc. *brushes*
p

345 As in the beginning ♩.=56-60 (♩=170-180)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *arco*
mf

D.B. *pizz.*
mf

345

346

347

348

349

350 Freely **Karl** A tempo (2+3)

T. 8 One last con.

Fl. 350 Freely A tempo (2+3)
p *marc.* *f* *ff*

B♭ Cl. *f* *marc.* *ff*

Hn. *f* *marc.* *ff*

Pno. 350 Freely A tempo (2+3)
f *marc.* *ff*

Perc. *mf* *p* *ff* brushes

Vln. I 350 Freely A tempo (2+3)
p *marc.* *f* *ff*

Vln. II *marc.* *f* *ff*

Vla. *f* *marc.* *ff*

Vc. *p* *marc.* *f* *ff*

D.B. *arco* *f* *ff*

350 351 352 353 354 355 356 357

Act I

Scene 2

Sam, Earl, Bob, Billy, Jane, Townspeople

Scene: The Summit Town Jail with a view of the town square and church. Townspeople are going about their business in the square. There are three cells in the cell. One cell is occupied by Bob, the town drunk. Deputy Sam is sitting in his chair.

Energetically ♩ = ca. 132

Flute

to B \flat Clar.

B \flat Clarinet

Horn in F

Piano

Percussion

lv.

mf

Energetically ♩ = ca. 132

Violin I

p

mp

Violin II

p

pizz. (open)

mp

pizz. (open)

Viola

arco (open)

Cello

(open)

sim.

Double Bass

pizz. (open)

mp

1

2

3

4

5

6

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

mf

mp

arco

mp

arco

mp

p

6 7 8 9

10

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *p*

f *mf* *mp*

f *mf* *mp* *p*

mf *mp* *p*

mf *mp* *p* *pp*

10

11

12

13

14

16

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

14

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mp

p

fp

fp

fp

fp

fp

14

15

16

17

18

19

[illegible]

24 Recit.

Sam *mf* **Bob** **Sam** **Bob** [Sam chuckles to self.] **Sam**

S. Where is he? Where's (hic) who? The she-riff, he's late. What's he (hic) "bait"for? Just sleep it off, Bob.

24 Recit.

Fl.

B♭ Cl.

Hn.

24 Recit.

Pno.

Perc.

24 Recit.

Vln. I (detached)

Vln. II

Vla.

Vc.

D.B.

27 ♩=ca.112 **Earl** **Sam** **Earl**

S. Sor - ry I'm late Sam. What kept ya so long, She-riff? The-re-sa's got the flu, so I had to

27 ♩=ca.112

Fl.

B \flat Cl.

Hn.

27 ♩=ca.112

Pno. *mf*

Perc. *p*

27 ♩=ca.112

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *arco* *p*

33 Recit. Tempo **Sam**

E. get the kids rea-dy— and out the door. And, well, you know my kids. That— I do,— I'm sur-

33 Recit. Tempo

Fl.

B \flat Cl.

Hn.

33 Recit. Tempo

Pno.

Perc.

33 Recit. Tempo

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

33 34 35 36 37

38

Bob

f

S. prised you're here this soon with the morn-ing you must have had! Is The-re-sa al-right? Ha ha ha!

38

FL.

p *f*

B \flat Cl.

mf *p*

Hn.

38

Pno.

Perc.

38

Vln. I

mf *f*

Vln. II

mf *f*

Vla.

Vc.

D.B.

42 Recit. Tempo **Earl**

B. She's pro-bab-ly lov-ing (hic) the va-ca-tion. I think she'd much rath-er — not have the flu, Bob.

42 Recit. Tempo

Fl. *p* *mp*

B♭ Cl. *mp*

Hn. *mp*

42 Recit. Tempo

Pno.

Perc. *mp*

42 Recit. Tempo

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

mp

46 **Bob** *[Earl shrugs and shakes his head.]* **Earl**

B. Ha! With those kids? (hic) I doubt it. A - ny news, Sam?

46

Fl.

B \flat Cl.

Hn.

46

Pno.

Perc.

46

Vln. I

Vln. II

Vla.

Vc.

D.B.

46 47 48 49 50

51 Recit.

Sam

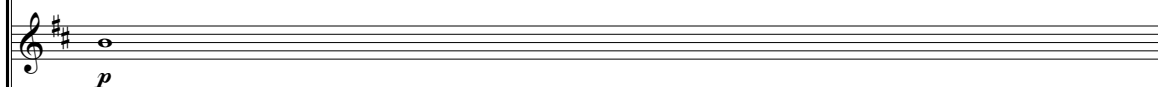
Earl

S.

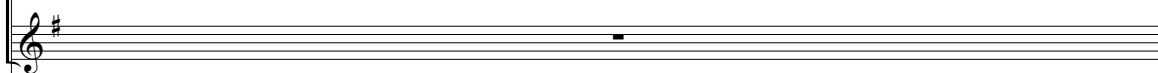


51 Recit.

Fl.

B \flat Cl.

Hn.

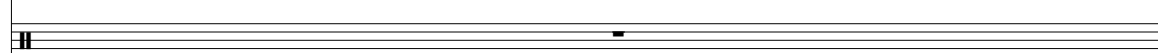


51 Recit.

Pno.

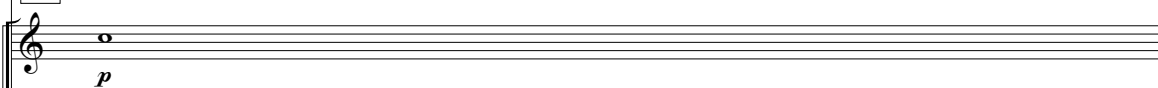


Perc.



51 Recit.

Vln. I



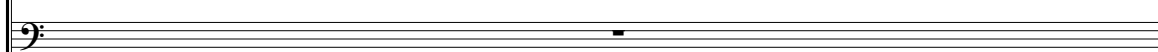
Vln. II



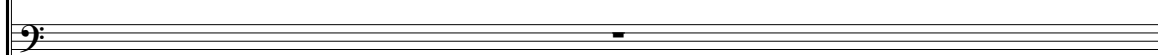
Vla.



Vc.



D.B.



52

E. *jovially*

He has - n't talked to me since I beat him at pok - er a few months back. is he ask - ing for a re - match?

52

Fl.

B \flat Cl.

Hn.

52

Pno.

Perc.

52

Vln. I

Vln. II

Vla.

Vc.

D.B.

53 **Sam**

S. No sir. — Ap-par-ent-ly there's a gang of con men who've been mov-ing stol-en goods and run-ning scams up and down the state.

53

Fl.

B \flat Cl.

Hn.

53

Pno.

Perc.

53

Vln. I *(strings together ♩ =ca.132)*
pp

Vln. II *(strings together ♩ =ca.132)*
pp

Vla. *(strings together ♩ =ca.132)*
pp

Vc. *(strings together ♩ =ca.132)*
pp

D.B.

*There is no correlation in tempo between the recit in the voice and the tempo of the strings.

55 **Earl**

S. He want-ed to give us a heads up. — Well al - right then. Let's hear it Sam. Tell me a-bout this gang.

55

FL. *p*

B \flat Cl. *p*

Hn. *f*

55

Pno. *f*

Perc.

55

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f*

D.B. *f*

57 **Bob** **Sam**

B. This ought to be good. De-pu-ty San's got a flair (hic) for the dra-ma-tics! Oh,— shut it Bob.

57

Fl. *f*

B \flat Cl. *f*

Hn. *f*

Pno. *f*

Perc.

57

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

59 ♩=100-104 **Sam**
mf

S. Ac - cord-ing to re-ports there's a gang, two men and two wo-men run-ning

59 ♩=100-104
mf *mp*

Fl.

B♭ Cl.

Hn.

59 ♩=100-104

Pno.

59 ♩=100-104
mf *mp*

Perc.

59 ♩=100-104
mf *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *mp*

63

S. all — sorts of schemes up and down our great state. They start-ed out in Strong-ville sell-ing in-sur-ance to

63

Fl.

B \flat Cl.

Hn.

63

Pno.

Perc.

63

Vln. I

Vln. II

Vla.

Vc.

D.B.

67 **68**

S. coal min-ers' wives, but when it came time to pay, they were no-where to be found. That com-pa-ny— did-n't ev-en cov-er

67 **68**

Fl.

B \flat Cl.

Hn.

67 **68**

Pno.

Perc.

67 **68**

Vln. I

Vln. II

Vla.

Vc.

D.B.

67 68 69 70

71

f

S. a-ny-one south of Brown Riv-er. Grift-ers! Hust-lers! Let's lock them up and throw a-way the key!

71

Fl. *mf*

B \flat Cl. *mf*

Hn. *mf*

71

Pno. *mf* *f*

Perc. *p* *<mf* *p* *<mf*

71

Vln. I *p* *<f* *p* *<f* *p* *f*

Vln. II *p* *<f* *p* *<f* *p* *f*

Vla. *p* *<f* *p* *<f* *p* *f*

Vc. *f*

D.B. *f*

71 72 73 74 75 76

77 **78** *mf*

S. We lost track of them af-ter that un - til a few months lat-er when they turned up down in Jas-per as

77 **78** *mp*

Fl.

B \flat Cl. *mp*

Hn. *mp*

77 **78**

Pno.

77 **78** *mp*

Perc.

77 **78** *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

81

S. 

81

Fl. 

B \flat Cl. 

Hn. 

81

Pno. 

Perc. 

81

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

81 82 83 84 85

86 88

S. *peo-ple of Jas-per emp-tied their po-ckets in-to the — col-lect-ion plate. Not five min-utes lat-er, those*

86 88

Fl. *mf*

B \flat Cl. *mf*

Hn. *mf*

86 88

Pno. *mf*

Perc.

86 88

Vln. I

Vln. II

Vla.

Vc. *mf*

D.B. *mf*

86 87 88 89

90

S. *f*
four de-vout mis-sion-ar-ies had dis-ap-peared in-to the night. Grift-ers! Hust-lers Let's

90

Fl. *f*

B \flat Cl. *f*

Hn. *f* *f*

90

Pno. *mp* *f*

Perc. *p* < *mf* *p* < *mf*

90

Vln. I *p* < *f* > *p* < *f* > *p*

Vln. II *p* < *f* > *p* < *f* > *p*

Vla. *p* < *f* > *p* < *f* > *p*

Vc. *f* *f*

D.B. *f* *f*

90 91 92 93 94

95 *f* **98** *espress.*

S. lock them up and throw a - way the key! Not three weeks a - go they

95 **98** *f*

Fl.

B \flat Cl. *f*

Hn. *f*

95 **98** *f*

Pno.

Perc. *mf*

95 **98** *f* *mf*

Vln. I

Vln. II *f* *mf*

Vla. *f*

Vc. *f* *f*

D.B. *f* *f*

95 96 97 98

99 103

S. turned up in Smith-town tell-in' tales of be-in' robbed by ban-dits on the high-way. The kind and gen-er-ous

99 103

Fl.

B♭ Cl.

Hn.

99 103

Pno.

Perc.

99 103

Vln. I *f* *fp* *f*

Vln. II *f* *fp* *f*

Vla. *f* *fp* *f*

Vc. *fp* *f*

D.B. *fp* *f*

99 100 101 102 103 104

105

S. towns - peo-ple — don-a-ted fur-ni-ture, clothes, house-hold sup-plies, and ev-en trav-lin' mon-ey — To help them on their

105

Fl. *mf* *f*

B \flat Cl. *mf* *f* *mf* *f*

Hn. *mf* *f* *mf* *f*

105

Pno. *mf* *f*

Perc.

105

Vln. I

Vln. II

Vla. *mf* *f*

Vc. *mf* *f* *mf* *f*

D.B. *mf* *f* *mf* *f*

105 106 107 108 109

110 *f*

S. way. Grift - ers! Hust - lers! Let's lock them up and throw a-way the key!

110 *mp* *f*

Fl.

110 *mp* *f*

B \flat Cl.

110 *p* *f*

Pno.

110 *p* *f*

Perc. *p* \leftarrow *mf* *p* \leftarrow *mf* *f*

110 *f* \rightarrow *mf* *f* \rightarrow *mf* *f*

Vln. I

110 *mf* \leftarrow *f* *mf* \leftarrow *f* *f*

Vln. II

110 *mf* \leftarrow *f* *mf* \leftarrow *f* *f*

Vla.

110 *mf* \leftarrow *f* *mf* \leftarrow *f* *f*

Vc.

110 *f*

D.B. *f*

110 111 112 113 114

115 *mf* **116**

S. The ve-ry next week they ar-rived in Lec-land as trav' - lin' sales-men ped-dling their wares of

115 **116**

Fl. *mf* *p* *mf* *p*

B \flat Cl. *mf* *p* *mf* *p*

Hn. *mf* *p* *mf* *p*

115 **116**

Pno.

Perc. *mf*

115 **116**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

115 116 117 118

119 *f* *mf* **122**

S. fur-ni-ture, clothes, and house-hold sup - plies. Now they would have got-ten a-way with it too, —

119 *f* *mf* *mf* **122**

Fl.

119 *f* *mf* *mf* **122**

B \flat Cl.

119 *f* *mf* *mf* **122**

Hn.

119 *f* *mf* *mf* **122**

Pno.

119 *f* *mf* *mf* **122**

Perc.

119 *f* *mf* *mf* **122**

Vln. I

119 *f* *mf* *mf* **122**

Vln. II

119 *f* *mf* *mf* **122**

Vla.

119 *f* *mf* *mf* **122**

Vc.

119 *f* *mf* *mf* **122**

D.B.

119 *f* *mf* *mf* **122**

123

S. — if it were not for the Suth-er-land Sis-ters: two fine, up-stand-ing cit-i-zens, Miss

123

Fl.

B \flat Cl.

Hn.

123

Pno.

Perc.

123

Vln. I

Vln. II

Vla.

Vc.

D.B.

128 130

S. *Joan-ic and Miss Jul-ic. Sec, they had been in Smith-town just the week be-fore. to*

128 130

Fl. *mf*

B \flat Cl. *mf*

Hn. *mf*

128 130

Pno. *mf*

Perc.

128 130

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

136 138 *mp*

S. ert-ed She-riff Joe. He al-most had them. un - for-tu-nate-ly the cons caught wind of the

136 138 *mp*

Fl.

B \flat Cl. *mp* *f* *mp* *mp*

Hn. *mp* *f* *mp*

136 138

Pno.

Perc. *p*

136 138 pizz. *p*

Vln. I *p*

Vln. II pizz. *p*

Vla. *mp* *f* *mp* *p*

Vc. *mp* *f* *mp*

D.B. *mp* *f* *mp*

136 137 138 139 140 141

142 146

S. *si - tu - a - tion and bailed out of town be - fore they could be _____ ap-pre-hen-ded. _____*

142 146

Fl.

B \flat Cl.

Hn.

142 146

Pno.

Perc.

142 146

Vln. I *arco* *f*

Vln. II *arco* *f*

Vla. *f*

Vc. *f*

D.B. *f*

142 143 144 145 146 147

148 *f*

S. Now it's up to us to be on guard and catch these crooks if they should come our way.

148 *f*

Fl.

B♭ Cl.

Hn. *mp* *f*

148

Pno.

Perc.

148

Vln. I

Vln. II

Vla.

Vc. *mp* *f*

D.B. *mp* *f*

148 149 150 151

152 *f*

S. *f*
Now it's up to us to be on guard and catch these crooks if they should come our way!

Fl. *f*

B♭ Cl. *f* *p* *f*

Hn. *mp* *f* *f*

Pno. *f*

Perc. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mp* *f* *f*

D.B. *mp* *f* *f*

152 153 154 155 156 157

158 Recit.**Bob***mf*

B.

**158** Recit.

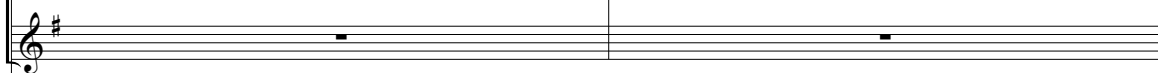
Fl.



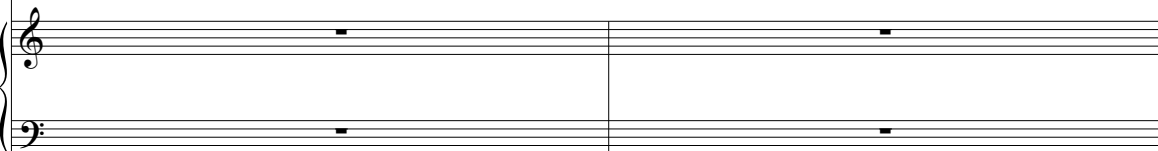
B♭ Cl.



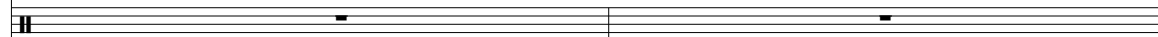
Hn.

**158** Recit.

Pno.



Perc.

**158** Recit.

Vln. I



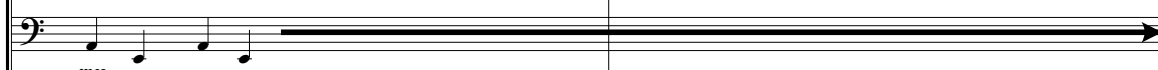
Vln. II



Vla.



Vc.

*pizz.**mp*

D.B.

*pizz.**mp*

160 **Earl** **Sam**

E. *So we've got two men and two wo-men... Did Joe say what they looked like? Noth - ing de-tailed en-ough to help us.*

160

FL.

B \flat Cl.

Hn.

160

Pno.

Perc.

160

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

162

S. 
The men are of av'-rage build, some-where be-tween twen-ty and for-ty years old. They have ap-peared with and with-out beards.

162

Fl. 

B \flat Cl. 

Hn. 

162

Pno. 

Perc. 

162

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

164 Earl

S. The wo-men are pret-ty, In — their twen-ties and ap-par-ent-ly — wear hats. Hats?

164

Fl. *mf*

B \flat Cl. *mf*

Hn.

164

Pno.

164

Perc.

164

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

167 **Sam**

S. Yes sir, Hats. The Suth - er - land Sis - ters said they were "the high - est of fash - ion."

FL. $\sharp e$

B \flat Cl. $\sharp \circ$

Hn. \sharp

Pno. \sharp \flat

Perc. \sharp

Vln. I \sharp pizz.


Vln. II \sharp pizz.

Vla. \sharp pizz.

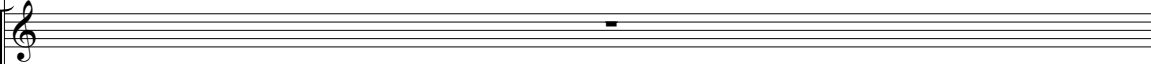
Vc. \sharp mf

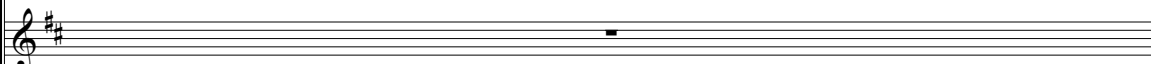
D.B. \sharp

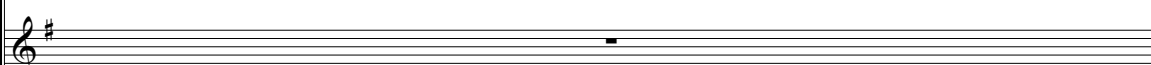
168 **Earl** *[freely, optionally spoken]*

E. 
Hmm, So we don't real-ly have much to go on — ex-cept to keep an eye out for two aver-age men and two pret-ty wom-en — who wear hats.

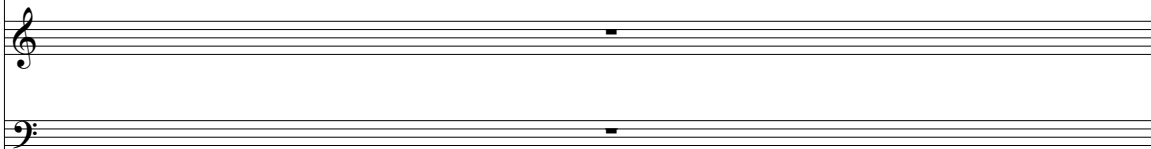
168

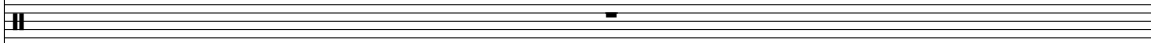
Fl. 

B \flat Cl. 

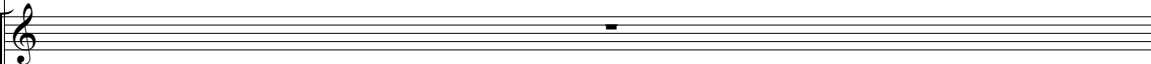
Hn. 

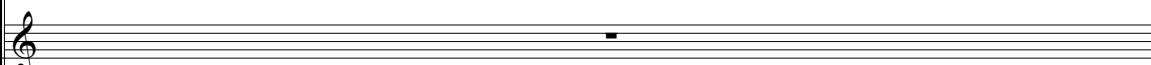
168

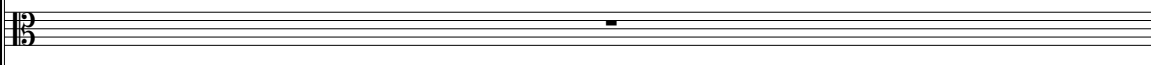
Pno. 

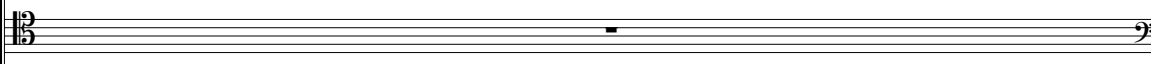
Perc. 

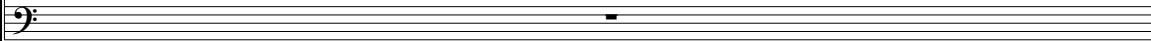
168

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

169 **Sam** **Earl** **Sam**

S. That's it. Well, it should-n't be hard to spot strang-ers in town. Ex-cept for the re-viv-al— this week-end.

169 **170**

Fl.

B \flat Cl.

Hn.

169 **170**

Pno. *mf*

Perc.

169 **170**

Vln. I arco *mp*

Vln. II arco *mp*

Vla. arco *mp*

Vc. pizz. *mf*

D.B. pizz. *mf*

Bob

172 *f*

B. Aw hell! (hic) We got a - no - ther re - viv - al? — Ma - ry al - ways makes me go to those!

172 *mp*

Fl.

172 *mp*

B \flat Cl.

172 *mp*

Hn.

172 *mf*

Pno.

172

Perc.

172

Vln. I

Vln. II

Vla.

Vc. *f*

D.B. *f*

Sam

173 *mf*

S. May - be she's hop - ing _____ you'll give up drink - ing and swear - ing, Bob.

173

Fl.

B \flat Cl.

Hn.

173

Pno.

173

Perc.

173

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score is for page 173. It features a vocal line for a character named Sam, with lyrics: "May - be she's hop - ing _____ you'll give up drink - ing and swear - ing, Bob." The vocal line starts at measure 173 with a mezzo-forte (*mf*) dynamic. The melody includes triplets and a fermata. The instrumental staves for Flute (Fl.), B \flat Clarinet (B \flat Cl.), Horn (Hn.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) are all empty, indicating they are silent for this passage.

Bob
*[Proud of his point,
Trying hard to be articulate.]*

174

B. Je - sus made wine out - ta wat - er. I _____ don't think he minds too much.

174

FL.

174

B \flat Cl.

174

Hn.

174

Pno.

174

Perc.

174

Vln. I

174

Vln. II

174

Vla.

174

Vc.

174

D.B.

f

f

175 **Earl**

E. Wine at a wed - ding is a might - y dif - ferent thing that a bot - tle of whis-key for break - fast, Bob.

175

Fl. *p*

B \flat Cl. *p*

Hn.

175

Pno.

Perc.

175

Vln. I *p*

Vln. II

Vla.

Vc.

D.B.

176 [to Sam]

E. It' - ll be hard to spot this gang at the re - viv - al We ____ should make sure...

176

Fl.

B \flat Cl.

Hn.

176

Pno.

Perc.

176

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *arco* *p*

D.B.

177 Quick, energetic, child-like ♩ = 156 **Jane and Billy**

E. *f* Dad - dy! Dad - dy! Dad - dy! Dad - dy!

Fl. *f*

B♭ Cl. *f*

Hn. *f*

Pno. *f* *8va*

Perc.

Vln. I *mp* *f* *mp* *f* *mp* *f*

Vln. II *mp* *f* *mp* *f* *mp* *f*

Vla.

Vc.

D.B.

183 **Earl** **Jane**
But

E. *f*
Bil-ly! Jane! What have I said a-bout burst-ing through doors screaming?

Fl. *f*

B \flat Cl. *f*

Hn. *f*

Pno.

Perc.

Vln. I *mp*

Vln. II *p* *mp*

Vla. *mp*

Vc. *mp*

D.B.

188 Dad-dy, he kicked me! Nuh - uh! Nuh - uh! Nuh - uh! Nuh - uh! Nuh-uh! Nuh-uh! **Earl** *f*

J. B. You punched me! Yuh-huh! Yuh-huh! Yuh - huh! Yuh-huh! Yuh-huh! E-

Billy

188

Fl.

B♭ Cl.

Hn.

188

Pno.

Perc.

188

Vln. I *mp*

Vln. II *p*

Vla. *mp*

Vc.

D.B.

193 Recit. **Jane and Billy** **Earl**
[sheepishly] *mp* *mf*

nough! A - pol - o - gize. Now! Sor - ry... Now go and play, and try to be - have for once.

193 Recit.

Fl.

B \flat Cl.

Hn.

193 Recit.

Pno.

Perc.

193 Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

199 A bit slower, but still energetic ♩ = 132

[Billy and Jane run out the door and begin to wreak havoc in the town, eventually leaving the stage.]

E.

199 A bit slower, but still energetic ♩ = 132

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

199 A bit slower, but still energetic ♩ = 132

Vln. I

Vln. II

Vla.

Vc.

D.B.

203 [Sam, Earl, and Bob watch the kids leave, waiting...] [Sam, Earl, and Bob wince as something crashes in the distance.]

E.

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

203

p

p

pp

pp

f

(ad lib per director's prerogative)

203

204

205

206

207

E.

Now, what was I say-ing? Oh right, We...should make sure that we're pre-pared in case these no good hust-lers come to our town.

207

Fl.

B \flat Cl.

Hn.

207

Pno.

Perc.

207

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 207, measures 207-208, is presented in a standard orchestral layout. The Euphonium (E.) part features a vocal line with the lyrics: "Now, what was I say-ing? Oh right, We...should make sure that we're pre-pared in case these no good hust-lers come to our town." The other instruments (Fl., B♭ Cl., Hn., Pno., Perc., Vln. I, Vln. II, Vla., Vc., D.B.) have rests or chords in measures 207 and 208. The time signature is 4/4.

210

208 $\text{♩} = 132$ *rall.* ----- **With Energy** $\text{♩} = 144$
[focus shifts to the townspeople outside who are preparing for the revival.]

Fl. *mf*

B \flat Cl. *mf*

Hn. *mf*

210

208 $\text{♩} = 132$ *rall.* ----- **With Energy** $\text{♩} = 144$

Pno. *f*

Perc.

210

208 $\text{♩} = 132$ *rall.* ----- **With Energy** $\text{♩} = 144$

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla.

Vc. *arco*

D.B.

208 209 210 211 212

213

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

arco

mp

mf

mp

mf

213

214

215

216

217

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mp* *f*

f *mp* *f*

f *mp* *f*

f *mp* *f*

f *mp* *f*

217 218 219

220 **Sopranos** **221**

Altos

Tenors **Tenor 1**

Basses *[Tenor 1 and Baritone 1 are constructing a stage for the revival.]* **Baritone 1** Here?

Just a lit-tle to the left.

220 **221**

Fl.

B \flat Cl.

Hn.

220 **221**

Pno.

Perc.

220 **221**

Vln. I *mf* *mp* *fp*

Vln. II *mf* *mp* *fp*

Vla. *mf* *mp* *fp*

Vc.

D.B.

224

C
H
O
R
U
S

[Mezzo 1 and Sop. 1 are setting up chairs/decor]

[Tenor 1, Bari. 1 leave to get more lumber]

More! Stop! That's it!

224

Fl.

mp *f* *f* *mp*

B \flat Cl.

mp *f* *mp* *f* *f*

Hn.

f

224

Pno.

f *f*

Perc.

224

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

D.B.

f

228 **Soprano 1**

I don't know, ask the rev-'rend. _____

Mezzo 1

How ma-ny seats do we need? _____

CHORUS

228

Fl.

B♭ Cl.

Hn.

228

Pno.

228 **Glock.**

228

Vln. I

Vln. II

Vla.

Vc.

D.B.

232

C
H
O
R
U
S

[Mezzo 2 and Bari. 2 are carrying boxes of bibles.] **Mezzo 2**

Do we have e-nough bi-les?

Baritone 2

I

232

Fl.

B \flat Cl.

Hn.

Pno.

Glk.

232

Vln. I

Vln. II

Vla.

Vc.

D.B.

f, *mp*, *pizz.*, *mf*, *f*

236 240

C
H
O
R
U
S

Baritone 1
[Carrying lumber on his shoulder.]

hope so, these are all we've got! Watch out! Com - ing through!

236 240

Fl.

B^b Cl.

Hn.

236 240

Pno.

Perc.

236 240

Vln. I

Vln. II

Vla.

Vc.

D.B.

236 237 238 239 240

241 **Soprano 1**

Bil - ly! don't touch that! Leave it be!

CHORUS

[Tenor 1 also carrying lumber
To Billy, who has run into his path.] **Tenor 1**

Get out - ta the way! ____

241

Fl. *f* *mf*

B♭ Cl. *f* *mf*

Hn. *f* *brassy* *f*

Pno. *mp*

Perc. *p* *p*

241

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *p*

Vc. *f*

D.B. *f*

241 242 243 244

245 **246** **Soprano 2**

Where do ya think this goes? O - ver here?

C
H
O
R
U
S

245 **246**

Fl.

B♭ Cl.

Hn.

245 **246**

Pno.

Perc.

mf

245 **246**

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc.

D.B.

248

CHORUS

All *mf* *f*

Ask the rev-'rend. Ask the rev-'rend. _____

All *mf* *f*

Ask the rev-'rend. Ask the rev-'rend. _____

All *mf* *f*

I don't know Ask the rev-'rend. Ask the rev-'rend. _____

All *mf* *f*

Ask the rev-'rend. Ask the rev-'rend. _____

248

Fl.

f

mf *f*

B♭ Cl.

mf *f*

Hn.

248

Pno.

f

Perc.

Glock.

mf

248

Vln. I

f *mf*

Vln. II

f *mf*

Vla.

f *mf*

Vc.

f *mf*

D.B.

248 249 250 251

252

Mezzo 1
[to Tenor 1, frustrated that no one answers her question]

CHORUS
How ma - ny seats do we need? —

Tenor 1
[trying to do his job]

How should I know? Ask the rev - 'rend.

Baritone 1
Ask the rev - 'rend.

252

Fl.

B♭ Cl.

Hn.

252

Pno.

Glk.

252

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mf* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.*

255

Soprano 2 **All other Sopranos** *f*

Does a-ny-one — know where this goes? — Ask the rev-'rend Ask the rev-'rend.

CHORUS

All *f* Ask the rev-'rend. Ask the rev-'rend.

All *f* Ask the rev-'rend. Ask the rev-'rend.

All *f* Ask the rev-'rend. Ask the rev-'rend.

255

FL. *mp* *f* *mf* *f*

B♭ Cl. *mp* *f* *mf* *f* Mute

Hn. *f*

255

Pno. **257**

Perc.

255

Vln. I *arco* *mp* *arco* *mf* *pizz.* *f*

Vln. II *mp* *mf* *pizz.* *f*

Vla. *mf* *pizz.* *f*

Vc. *mf* *f*

D.B. *f*

255 256 257 258

259

C
H
O
R
U
S

259

Fl.

B \flat Cl.

Hn.

259

Pno.

Perc.

259

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mp

p

arco

p

mp

p

mp

263 *to Billy and Jane* **All *f*** **266** *mp*

C H O R U S

No! Put that down! *to Billy and Jane* **All *f*** No! Put that down! *to Billy and Jane* **All *f*** No! Put that down! *to Billy and Jane* **All *f*** *mp*

No! Put that down! How much more is left to do?

263 **266**

FL. *f*

B♭ CL. *f*

Hn. *mf* *f*

263 **266**

Pno. *f*

Perc. *f* *p* *mf* *mf*

263 **266**

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *arco* *mf* *f* *pizz.* *f*

Vc. *f* *arco* *mf* *f* *pizz.* *f*

D.B. *f* *f*

268

mp *mf*

How much more, How much more is left to do? How much more _____ is left to

C
H
O
R
U
S

mp *mf*

How much more, How much more is left to do? How much more _____ is left to

mp *mf*

How much more, How much more is left to do? How much more _____ is left to

mp *mf*

do? How much more _____ is left to do? How much more is left to

268

mp *mf*

Fl.

mp *mf*

B♭ Cl.

mp *mf*

Hn.

mp *mf*

268

Pno.

268

Perc.

268

mp *mf*

Vln. I

mp *mf*

Vln. II

mp *mf*

Vla.

mp *mf*

Vc.

mp *mf*

D.B.

272 273

do? Ask the rev-'rend. Ask the rev-'rend.

mf f

CHORUS

do? Ask the rev-'rend. Ask the rev-'rend.

mf f

8 do? Ask the rev-'rend. Ask the rev-'rend.

mf f

do? Ask the rev-'rend. Ask the rev-'rend.

mf f

272 273

Fl.

p f

B♭ Cl.

p f

Hn.

p f

272 273

Pno.

f

Perc.

f

272 273

Vln. I

pizz. f

Vln. II

pizz. f

Vla.

pizz. f

Vc.

pizz. f

D.B.

f

276

C H O R U S

Sam
mf
 It's gon-na be a long week.

Earl
mf
 It's gon-na be a long week.

276

Fl.
mp *mp* *ff*

B♭ Cl.
mp *mp* *ff*

Hn.
f *ff*

Pno.

Perc.

276

Vln. I
arco *mf* *f* *f* *ff*

Vln. II
arco *mf* *f* *f* *ff*

Vla.
arco *mf* *f* *f* *ff*

Vc.
arco *mf* *f* *f* *ff*

D.B.
arco *mf* *f* *f* *ff*

276 277 278 279 280 281

Act I

Scene 3

Karl, Clara, Addy, Tommy, Earl, Sam, Bob, Billy, Jane, Townspeople

*Scene: A church revival, inside the church or just outside on the steps, possibly in the town square.
The town has gathered to hear Reverend Karl deliver a message.*

Calling for revival ♩=ca.112

bell-tones no vib.

accel.

Flute

f *p* *f* *p*

B♭ Clarinet

mf

Horn in F

Calling for revival ♩=ca.112

bell-tones 8^{va}

accel.

Piano

f

Glockenspiel

Glock.

f

Calling for revival ♩=ca.112

accel.

Violin I

p

Violin II

p

Viola

p

Cello

p

Double Bass

6 Quicker, excitedly ♩=144 *rit.*

Fl. *f*

B♭ Cl. *f*

Hn. *bell-tones* *f*

6 Quicker, excitedly ♩=144 *rit.*

Pno. *f*

Glk. *f* *p*

6 Quicker, excitedly ♩=144 *rit.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f* *pizz.*

6 7 8 9 10 11 12

13 Insistent ♩ = ca. 112

Karl *mf*

K. La - dies and gen - tle - men, there's a plague a - mong us, a plague, I say! La - dies and gen - tle - men, the

C
H
O
R
U
S

whispering and muttering in agreement with Karl
as one would at a tent revival

13 Insistent ♩ = ca. 112

Fl. *f* *pp* *f*

B♭ Cl. *f* *pp* *f*

Hn. *f* *pp* *f*

13 Insistent ♩ = ca. 112

Pno. *f* *f*

Perc. *mf* *p* *mf*

13 Insistent ♩ = ca. 112

Vln. I *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp* *fp*

Vc. *fp* *fp*

D.B. *pizz.* *f* *pizz.* *f*

17

K. de-vil is a-mong us the de-vil, I say! caus-in' a black-ness of the heart and a dark-ness of the

C. H. O. R. U. S.

17

Fl. *pp* *f* *pp* *mp* *p*

B♭ Cl. *pp* *f* *pp* *mp* *p*

Hn. *pp* *f* *pp* *mp* *p*

Pno.

Perc.

17

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mp* *mf*

Vc. *p* *fp*

D.B. *p* *fp*

21 22

K. *mp* *mf*

soul! Do you feel it sis-ters? Do you feel it bro-thers?

Sopranos and Altos *mf*

Oh, yes!

Tenors and Basses *mf*

Yes! Lord!

21 22

Fl. *mf* *f*

B♭ Cl. *f* *p* *fp* *fp*

Hn. *f* *p* *fp* *fp*

21 22

Pno.

Perc.

21 22

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *mp* *pizz.* *f*

D.B. *f* *mp* *pizz.* *f*

21 22 23 24 25

26 *mf* 29

K. *La-dies and gen-tle-men, there's a plague a-mong us, a plague, I say!*

C
H
O
R
U
S

26 29

Fl. *f* *pp* *f*

B♭ Cl. *f* *pp* *f*

Hn. *f* *pp* *f*

26 *(swing)* 29

Pno. *f*

Perc. *p* *mf*

26 29

Vln. I *fp* *sub. p*

Vln. II *fp* *sub. p*

Vla. *fp* *sub. p*

Vc. *arco* *fp*

D.B. *pizz.* *f*

30

mp *mf*

K. You may find yer-self ask - in', You may be ask - in',

C
H
O
R
U
S

30

Fl.

B \flat Cl.

Hn.

Pno.

8va

Perc.

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

34

K. *f* What?! ____ What ____ is this plague?! ____ What is this af-

C
H
O
R
U
S

34

Fl. *f*

B♭ Cl. *f*

Hn. *f*

34

Pno. *sfz*

Perc. *p < mf*

34

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B.

39

K. *mp* *ff*
 flic - tion a - mong us? It's the gate - way to Hell! Yes!

C
H
O
R
U
S

39

Fl.

B♭ Cl. *(echo)* *mp*

Hn.

39

Pno.

Perc.

39

Vln. I *fp*

Vln. II *fp*

Vla. *f* arco

Vc. *f* arco

D.B. *f* arco

39 40 41 42 43

44 **46**

f *mf*

K. The gate - way to Hell! Can you feel the sin, that dis - ap - point - ment from the Lord?

C
H
O
R
U
S

44 **46**

Fl. *p*

B♭ Cl. *p*

Hn. *mf* *mp*

44 **46**

Pno. *sfz* *mf*

Perc.

44 **46**

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *mf* *pizz.*

44 45 46 47 48 49

K. *f* **53**
I can feel the sin! Oh, Lord, I can feel it! Can you feel it sis - ters?

C. H. O. R. U. S. **Sopranos and Altos** *f*
Yes! Yes, — we feel it!

Fl. *f* *p* *f* *f* *p*
f *p* *f* *f* *p*

B♭ Cl. *f* *p* *f* *f* *p*
f *p* *f* *f* *p*

Hn. *f* *mp* *f* *f* *p*
f *mp* *f* *f* *p*

Pno. *f* *f* *f* *f* *f*
f *f* *f* *f* *f*

Perc. *f* *f* *f* *f* *f*
f *f* *f* *f* *f*

Vln. I *fp* *f* *f* *f* *f*
fp *f* *f* *f* *f*

Vln. II *fp* *f* *f* *f* *f*
fp *f* *f* *f* *f*

Vla. *fp* *f* *f* *f* *f*
fp *f* *f* *f* *f*

Vc. *fp* *f* *f* *f* *f*
fp *f* *f* *f* *f*

D.B. *f* *f* *f* *f* *f*
f *f* *f* *f* *f*

50 51 52 53 54

55

K. And you, bro-thers, can you feel the Hell-fire burn-in? Now you may be as-kin' your-self

C
H
O
R
U
S

Tenors and Basses *f*

Oh yes!— Lord, yes!

55

Fl. *f* *p*

B♭ Cl. *f* *p*

Hn. *f* *p*

55

Pno. *mf* *f*

Perc.

55

Vln. I *fp* *p*

Vln. II *fp* *p*

Vla. *fp* arco *pizz.* *p*

Vc. *fp* *f*

D.B. *f*

55 56 57 58

59 61

K. *mp*
What is ____ this dead-ly af - flic-tion? Is it en-vy? Could it be

Soulful mp
Yes, Lord, the en-vy I feel it. ____

C
H
O
R
U
S
Soulful mp
Yes, Lord, the en-vy I feel it. ____
Soulful mp
Yes, Lord, the en-vy I feel it. ____

59 61

Fl. *pp* *mf* *pp*

B♭ Cl. *pp* *mf* *pp*

Hn. *pp* *mf* *pp*

59 61

Pno. *mf*

Perc.

59 61

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

D.B.

64

K. *rage?* *Av - a - rice? ____*

C
H
O
R
U
S

It's rage, Lord, Save us ____ from our rage! ____ *mp* Oh ____

It's rage, Lord, Save us ____ from our rage! ____ *mp* Oh ____

It's rage, Lord, Save us ____ from our rage! ____ *mp* Oh ____

Oh ____

64

FL. *mp*

B♭ Cl. *mp*

Hn. *mp*

64

Pno. *f* *mp*

Perc.

64

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc.

D.B.

68

K.

f Yes, Lord! with greed and av-a- rice, with rage and ma- lice We are af- flic- ted! Af- *ff*

C H O R U S

f Yes, Lord! with greed and av-a- rice, with rage and ma- lice We are af- flic- ted! Af- *ff*

f Yes, Lord! with greed and av-a- rice, with rage and ma- lice We are af- flic- ted! Af- *ff*

Yes, Lord! Yes, Lord! We are af- flic- ted! Af-

68

Fl.

f

B♭ Cl.

f

Hn.

f

68

Pno.

f

Perc.

68

Vln. I

f

Vln. II

f

Vla.

f arco

Vc.

f arco

D.B.

f

72 With a Gospel Swing ♩=138-142

K. *f*
I'm here to tell ya, — chil-

C
H
O
R
U
S
f
flic - ted!
f
flic - ted!
f
flic - ted!
f
flic - ted!

72 With a Gospel Swing ♩=138-142

Fl. *f*

B♭ Cl. *f*

Hn. *f*

72 With a Gospel Swing ♩=138-142

Pno. *f*

Perc. *f*

72 With a Gospel Swing ♩=138-142

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

77

K. *- dren, what you've ne'r been told be - fore. ____ Ya been told that your greed will keep ____ you out ____ of ____*

C
H
O
R
U
S

77

Fl. *f*

B \flat Cl. *f*

Hn.

77

Pno.

Perc.

77

Vln. I

Vln. II

Vla.

Vc.

D.B.

82

K. *heaven. — Well it's your luck - y day 'cause I'm here to say: That ain't what's caus - in' you*

C
H
O
R
U
S

82

Fl.

B♭ Cl.

Hn.

82

Pno.

Perc.

82

Vln. I

Vln. II

Vla.

Vc.

D.B.

87 *mf* **88**

K. harm. It's the de-vil's nec - tar, it's the drink. Yes! Al - co - hol, oh yes, it's the

mf Yes, Lord! _____

mf Yes, Lord! _____

mf Yes, Lord!

87 **88**

Fl. *mf*

B♭ Cl. *mf*

Hn.

87 **88**

Pno. *mf*

Perc. *mf*

87 **88**

Vln. I

Vln. II

Vla. *pizz.*

Vc. *mf* *pizz.*

D.B. *mf*

92

K. de-vil's nec - tar, That's what will keep you a - part from God! Do you feel the truth a' ris -

C
H
O
R
U
S

92

Fl.

B♭ Cl.

Hn.

92

Pno.

Perc.

92

Vln. I

Vln. II

Vla.

Vc.

D.B.

92 93 94 95 96

97

K. - in'? ____ Ri - sin' in - side your soul? ____ Do you feel a fire ____ burn -

C
H
O
R
U
S

Oh, I feel it ris - in'! Ris - in' in - side! ____

97

Fl.

B♭ Cl.

Hn.

97

Pno.

Perc.

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

101 104

K.
 - in'___ Get rid of all your whis - key and turn your life a-round

C
H
O
R
U
S

 A fire a' burn - in', Lord! Lord, I feel it ris - in'___ deep
A fire a' burn - in', Lord! Lord, I feel it ris - in'___ deep
A fire a' burn - in', Lord! Lord, I feel it ris - in'___ deep

101 104

Fl.
 B♭ Cl.
 Hn.

101 104

Pno.
 Perc.
 fill

101 104

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.
 f
 f

101 102 103 104

105

K.

C
H
O
R
U
S

— in-side of me! Lord, a fire is burn-in', come and set me free! Save us from the Hell-fire, Save

105

Fl.

B♭ Cl.

Hn.

105

Pno.

Perc.

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

109 112

K.

C
H
O
R
U
S

109 112

Fl.

B♭ Cl.

Hn.

109 112

Pno.

Perc.

109 112

Vln. I

Vln. II

Vla.

Vc.

D.B.

113

K.

— in-side my soul! Lord, — a fire is burn-in', — come — and set me free! Save — us from the fi-re — Save

C
H
O
R
U
S

— in-side my soul! Lord, — a fire is burn-in', — come — and set me free! Save — us from the fi-re — Save

113

Fl.

B♭ Cl.

Hn.

113

Pno.

Perc.

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

117 **120** Straight (end swing)

K.
 Now chil-dren, this af-flic-tion goes by ma-ny names:

— us from the flame, Oh, — I feel re-vi-val, Lord! —

C
H
O
R
U
S

117 **120** Straight (end swing)

Fl.
 3 3

B♭ Cl.
 3 3

Hn.

117 **120** Straight (end swing)

Pno.
 3 3

Perc.

117 **120** Straight (end swing)

Vln. I

Vln. II

Vla.

Vc.

D.B.

127 ♩ = ca. 112

122 *p* *f* **Tommy** **Karl** *mf*

K. Ale, Beer, Grog, Gin, Punch, Stout Hooch! Yum! Sin-ner! It may seem

C
H
O
R
U
S

p *f* (gasp!)

Yes, yes, yes, yes, yes, yes (gasp!)

Yes, yes, yes, yes, yes, yes (gasp!)

Yes, yes, yes, yes, yes, yes (gasp!)

Yes, yes, yes, yes, yes, yes (gasp!)

127 ♩ = ca. 112

Fl. *p* *f* *f*

B♭ Cl. *p* *f* *f*

Hn. *p* *f* *mf*

127 ♩ = ca. 112

Pno. *p* *f* *f*

Perc. *pp* *mf* *mf* *p*

fill (cymbals)

127 ♩ = ca. 112

Vln. I *p* *f* *arco* *mp*

Vln. II *p* *f* *arco* *mp*

Vla. *p* *f* *arco* *mp*

Vc. *p* *f*

D.B. *p* *f*

129

K. harm-less at first, — but let me tell you, If you drink your mor-als —

C
H
O
R
U
S

129

Fl. *f*

B♭ Cl. *f*

Hn. *f*

129

Pno. *f*

Perc. *f*

129

Vln. I

Vln. II

Vla.

Vc.

D.B.

134 137

K. — will fail, You'll end up in _____ the clink! Now, my friends, it's time to save your souls. Go

C
H
O
R
U
S

134 137

Fl. *f*

B♭ Cl. *f*

Hn. *f*

134 137

Pno. *f*

Perc.

134 137

Vln. I *arco* *fp*

Vln. II *arco* *fp*

Vla. *arco* *fp*

Vc. *fp*

D.B. *pizz.* *f* *arco*

134 135 136 137 138

139 142 ♩=88-92

Bob townspeople begin to trickle out and bring back bottles of booze.

K. home, and bring me all of your liqu-or. — Go quick, now! But wait, Hold on — What are you gon-na do? —

C
H
O
R
U
S

139 142 ♩=88-92

FL.

B♭ Cl.

Hn.

139 142 ♩=88-92

Pno.

Perc.

139 142 ♩=88-92

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

pizz.

pizz.

pizz.

146 151

Karl

B. — What are you gon-na do — with all — that li-quer? My child, — I'll pour it all out! —

Sopranos *mp* Pour it

Altos

146 151

FL. *p*

B♭ Cl.

Hn.

146 151

Pno.

Perc. *mp* Ride, at dome

151

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

146 147 148 149 150 151 152 153 154

155

K. *Now go, my chil-dren, — The bi-ble says: "Give up*

C H O R U S *out, mp Pour it out, Pour it out!*

Pour it out, Pour it out, he'll pour it out!

155

Fl. *mf*

B♭ Cl. *p*

Hn. *mf*

155

Pno. *p mp p mp mf*

Perc.

155

Vln. I *p mp p mf*

Vln. II *p mp p mf*

Vla. *p mp p mf*

Vc. *p mp p mf*

D.B. *mp mf*

155 156 157 158 159 160 161 162

163

K. — all — for your God.” *Go quick and fetch yer liquor!*

CHORUS

mp That's the truth. *mp* He speaks the truth. He speaks the truth!

It's the truth. He speaks the truth. He speaks the truth!

163

Fl. *p* *mf* *p*

B♭ Cl. *p* *mf* *p*

Hn.

163

Pno.

Perc. *mp*

163

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

163 164 165 166 167 168 169

170 *mf*

K. Yes, come forth, my sis - ter. ——— *mf* Yes, chil-dren,

C
H
O
R
U
S

mp Give it up. *mp* Give it up!

mp Give it up. Give it up!

170

Fl. *p*

B♭ Cl. *p*

Hn.

170

Pno. *mp*

Perc. *at dome* *mp*

170

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

179

177 *points to the pile of bottles as it grows*

K.

mf *f* *mf*

Look at it, the sin! That's the sin! _____ That's the sin! _____ Come forth and be

C H O R U S

Tenors

mf *f*

That's the sin! That's the sin! _____

Basses

mf *f*

That's the sin! That's the sin! _____

179

Fl.

sub. p

B♭ Cl.

sub. p

Hn.

mf *f*

mf *f*

179

Pno.

177

Perc.

179

Vln. I

mf *f* *sub. p*

Vln. II

mf *f* *sub. p*

Vla.

mf *f*

Vc.

mf *f*

D.B.

mf *f*

177 178 179 180 181 182 183 184 185

186 **187**

K. healed!

C H O R U S

Healed! _____ *f* *mf* In her *cresc. poco a poco* *mf*

Healed! _____ I feel it in my arms! _____ *mf*

Healed! _____ In her *mf*

Healed! _____ In her

186 **187**

FL.

B \flat Cl.

Hn.

186 **187**

(swing)

Pno. *mf*

(swing)

Perc. *mf*

186 **187**

Vln. I *mp* *cresc. poco a poco*

Vln. II *mp* *cresc. poco a poco*

Vla. *mp* *cresc. poco a poco*

Vc.

D.B.

190

K. *f*
Oh,

cresc. poco a poco
arms! in her arms! In her legs! in her legs!

C
H
O
R
U
S
cresc. poco a poco
I feel it in my legs!

cresc. poco a poco
arms! in her arms! In her legs! in her legs!

cresc. poco a poco
arms! in her arms! In her legs! in her legs!

190

Fl. *f*
3

B♭ Cl. *f*
3

Hn.

190

Pno.

Perc.

190

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

D.B.

193

K. glo - ry hal - le - lu - jah! You're cleansed of your sin!

C
H
O
R
U
S

Oh glo - ry hal - le - lu - jah! We're
Oh glo - ry hal - le - lu - jah! We're
Oh glo - ry hal - le - lu - jah! We're
Oh glo - ry hal - le - lu - jah! We're

193

FL.

B♭ Cl.

Hn.

193

Pno.

Perc.

193

Vln. I

Vln. II

Vla.

Vc.

D.B.

196

K.

Oh yes! Yes, Lord!

Hal - le - lu - jah! Hal - le - lu - jah!

C
H
O
R
U
S

free, We're free, We're free of our sin - ful ways! Hal-le - lu - jah! Hal-le - lu - jah!

free, We're free, We're free of our sin - ful ways! Hal-le - lu - jah! Hal-le - lu - jah!

free, We're free, We're free of our sin - ful ways! Hal-le - lu - jah! Hal-le - lu - jah!

free, We're free, We're free of our sin - ful ways! Hal-le - lu - jah! Hal-le - lu - jah!

198

FL.

B \flat Cl.

Hn.

196

Pno.

198

Perc.

196

Vln. I

Vln. II

Vla.

Vc.

D.B.

198

199

K. Hal - le - lu - jah! Hal - le - lu - jah! //

C H O R U S

Praise the Lord on high! Hal-le-lu-jah! Hal-le-lu-jah! Praise the Lord on high!

Praise the Lord on high! Hal-le-lu-jah! Hal-le-lu-jah! Praise the Lord on high!

Praise the Lord on high! Hal-le-lu-jah! Hal-le-lu-jah! Praise the Lord on high!

Praise the Lord on high! Hal-le-lu-jah! Hal-le-lu-jah! Praise the Lord on high!

199

FL. //

B♭ Cl. //

Hn. //

199

Pno. //

Perc. //

199

Vln. I //

Vln. II //

Vla. //

Vc. //

D.B. //

202 ♩ = ca. 112
mf

K. Now, Lad - ies and gen - tle-men, the Lord is tell - in' me _____ that our work is not done here.

C
H
O
R
U
S

202 ♩ = ca. 112
f

Fl.

B♭ Cl.

Hn.

202 ♩ = ca. 112
f

Pno.

Perc.

202 ♩ = ca. 112
fp

Vln. I

Vln. II

Vla.

Vc.

D.B.

202 203 204 205 206

207

K.

Is there a-ny-one else? Is there a-ny-one else who wants to be cleansed of their sin and in - dis - cre-tion?

C
H
O
R
U
S

207

Fl.

B♭ Cl.

Hn.

207

Pno.

Perc.

207

Vln. I

Vln. II

Vla.

Vc.

D.B.

212

Billy *mf* Bob does, Bob does.

Karl *mp* A - ny - one?

Jane Bob does, Bob does.

K.

C
H
O
R
U
S

212

Fl. *mp*

B♭ Cl. *mp*

Hn.

212

Pno. *mp*

Perc.

212

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla.

Vc.

D.B.

218 **Billy and Jane** **Earl**

J. He's there, o - ver there, please pick Bob! Bil-ly, Jane, E - nough now, be qui-et!

C
H
O
R
U
S

218

Fl.

B♭ Cl.

Hn.

218

Pno.

Perc.

218

Vln. I

Vln. II

Vla.

Vc.

D.B.

218

219

220

221

222

223

224 **Karl** 227 Piously, molto rubato ♩=ca.108-112 *mf*

K. Now, let us sing a hymn of praise to-geth-er. Pray we, O

C
H
O
R
U
S

224 227 Piously, molto rubato ♩=ca.108-112 *mp*

Fl.

B♭ Cl.

Hn.

224 227 Piously, molto rubato ♩=ca.108-112 *f*

Pno.

Perc.

224 227 Piously, molto rubato ♩=ca.108-112 *arco* *mp* *arco* *f* *arco* *f* *arco* *f* *arco* *f*

Vln. I *legato* *mf*

Vln. II *legato* *mf*

Vla. *legato* *mf*

Vc. *legato* *mf*

D.B. *f*

224 225 226 227 228 229 230 231

232

K. Lord, for our sins now. ____ Give us a re - viv - al ____ O Dear-est Lord, please show us how.

C
H
O
R
U
S

232

Fl. *mf* *mp* *mp*

B♭ Cl. *mp*

Hn. *mp*

232

Pno.

Perc.

232

Vln. I *mp* < *mf* > *mp*

Vln. II *mp* < *mf* > *mp*

Vla. *mp* < *mf* > *mp*

Vc. *mp* < *mf* > *mp*

D.B.

232 233 234 235 236 237 238 239 240

241

K. *Give us a re - viv - al, Lord. Un - to your great glo - ry we bow,*

C
H
O
R
U
S

241

Fl. *f* *mf* *mp* *legato*

B♭ Cl. *mp*

Hn.

Pno. *mf*

Perc.

241

Vln. I *mp* *< mf >* *p*

Vln. II *mp* *< mf >* *p*

Vla. *mp* *< mf >* *p*

Vc. *mp* *< mf >* *p* *legato* *mp*

D.B.

241 242 243 244 245 246 247 248 249

250 *rall.*

K. Give us a re - viv - al, Lord.

C
H
O
R
U
S

250 *rall.*

Fl. *mf* *mp*

B♭ Cl.

Hn.

250 *rall.*

Pno.

Perc. *p* *mf* *p*

250 *espress.* *rall.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *mp* *mf*

D.B. *mf*

250 251 252 253 254 255 256

257 *a tempo*

K. *mf*
Pray we, O Lord, for our sins now. Give us a re - viv - al. O Dear-est Lord, please show us how.

C
H
O
R
U
S *mf*
Pray we, O Lord, for our sins now. Give us a re - viv - al. O Dear-est Lord, please show us how.

mf
Pray we, O Lord, for our sins now. Give us a re - viv - al. O Dear-est Lord, please show us how.

mf
Pray we, O Lord, for our sins now. Give us a re - viv - al. O Dear-est Lord, please show us how.

257 *a tempo*

Fl. *mf*

B♭ Cl.

Hn.

257 *a tempo*

Pno.

Perc. *mf* *p* *mf*

257 *a tempo*

Vln. I *mf* *sotto voce*

Vln. II *mf* *sotto voce*

Vla. *mf* *sotto voce*

Vc. *mf* *sotto voce*

D.B. *mf* *sotto voce*

257

258

259

260

261

262

263

264

265

266

K.

C
H
O
R
U
S

266

Fl.

B♭ Cl.

Hn.

266

Pno.

Perc.

266

Vln. I

Vln. II

Vla.

Vc.

D.B.

266 267 268 269 270 271 272 273

Give us a re - viv - al Lord. Un - to your great glo - ry we bow,

mf

274 **278** *mf*

K. Faith-ful to our fa - ther we vow. *mp*

C H O R U S Give us a re - viv - al Lord. Give us a re - viv - al. *mp*

FL. *mf*

B♭ Cl. *mf*

Hn. *mf*

Pno. **278**

Perc. *p* *mf*

Vln. I **278**

Vln. II

Vla.

Vc.

D.B.

274 275 276 277 278 279 280 281 282

283

K. The seeds of faith we glad - ly plow. _____

C
H
O
R
U
S Give us a re - viv - al Lord.

283

Fl. _____

B♭ Cl. _____

Hn. _____

283

Pno. _____

Perc. _____ *p* \leq

283

Vln. I _____

Vln. II _____

Vla. _____

Vc. _____

D.B. _____

283 284 285 286 287 288 289

290

K. Un - to your great glo - ry we bow. *Spoken:
Now go forth in peace:*

C
H
O
R
U
S Give us a re - viv - al Lord.
Give us a re - viv - al Lord.
Give us a re - viv - al Lord.
Give us a re - viv - al Lord.

290

Fl. *to Bass Cl.*

B♭ Cl.

Hn.

290

Pno.

Perc. *>mf*

290

Vln. I

Vln. II

Vla.

Vc.

D.B.

297 Recit. *townspeople begin to exit*

K. *Spoken:*
cleansed and free of liquor! If you did not come for-ward: — be-fore the sun goes down, come back to de-li-ver your-selves — from the

C
H
O
R
U
S

297 Recit.

Fl.

B♭ Cl.

Hn.

297 Recit.

Pno.

Perc.

297 Recit.
arco
sotto voce

Vln. I *p*
arco
sotto voce

Vln. II *p*
arco
sotto voce

Vla. *p*
arco
sotto voce

Vc. *p*
arco
sotto voce

D.B. *p*

297

298

299

300

301

302

303

K. *ev-il ____ by rid-din' your-selves ____ of the temp - ta-tion. Good peo-ple of ____ this fair ci-ty, bring us your li-quer and be*

C
H
O
R
U
S

303

Fl.

B \flat Cl.

Hn.

303

Pno.

Perc.

303

Vln. I *(hold until Karl is finished)*

Vln. II *(hold until Karl is finished)*

Vla. *(hold until Karl is finished)*

Vc. *(hold until Karl is finished)*

D.B. *(hold until Karl is finished)*

303 304 305 306 307 308 309

310 **312** Tempo **Sam** *mf*

K. free of sin! Ya know,

Sung offstage or while exiting

mp Un - to your great glo-ry we bow, Give us a re - viv - al Lord.

C H O R U S *mp* Un - to your great glo-ry we bow, Give us a re - viv - al Lord.

mp Un - to your great glo-ry we bow, Give us a re - viv - al Lord.

mp Un - to your great glo-ry we bow, Give us a re - viv - al Lord.

310 **312** Tempo

Fl.

B♭ Cl.

Hn.

310 **312** Tempo

Pno.

Perc.

310 **312** Tempo

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

310 311 312 313 314 315 316 317 318 319

320

S. Earl Sam

that was the best re - viv - al I've ev - er been to! Real-ly? Why? The preach-er was short and to the point. We got

320

Fl.

B♭ Cl.

Hn.

320

Pno.

Perc.

320

Vln. I

Vln. II

Vla.

Vc.

D.B.

320 321 322 323 324 325 326 327

328

S. out of there in an hour! When was the last time — you re-mem-ber that hap-pening at a re - viv - al?

328

Fl.

B♭ Cl.

Hn.

328

Pno.

Perc.

328

Vln. I

Vln. II

Vla.

Vc.

D.B.

328 329 330 331 332 333

334 Recit. **Earl** **Sam**

E. Heh, True e - nough, I'm not sure I liked the mess - age though. I _____ did - n't think

334 Recit.

Fl.

B♭ Cl.

Hn.

334 Recit. *mf*

Pno.

Perc.

334 Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

336 338 Earl

S. you were a drink-in' man, She-riff. Have Bil-ly and Jane dri-ven you to the bot-tom of a bot-tle? — Hard-ly, Sam.

336 338

Fl.

B♭ Cl.

Hn.

336 338

Pno.

Perc.

336 338

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

336

337

338

339

E.

I just know a lot of fel-las are gon-na be migh-ty up-pit-ty— 'til the next li-quor ship-ment ar-rives at the gen-er-al store.

339

Fl.

339

B♭ Cl.

339

Hn.

339

Pno.

339

Perc.

339

Vln. I

339

Vln. II

339

Vla.

339

Vc.

339

D.B.

340 ♩=112 ♩.=ca. 64 (♩.=ca.192)
3+2+2

E.

340 ♩=112 ♩.=ca. 64 (♩.=ca.192)
3+2+2

Fl.

B♭ Cl.

Hn.

340 ♩=112 ♩.=ca. 64 (♩.=ca.192)
3+2+2

Pno.

Perc.

340 ♩=112 ♩.=ca. 64 (♩.=ca.192)
3+2+2

Vln. I

Vln. II

Vla.

Vc.

D.B.

340 341 342 343 344 345 346

347 **Angrily**
Tommy

T. *f*
Can you be-lieve what that preach-er man was say-in'? I swear, I al-most walked out!

C
H
O
R
U
S
Tenors
mf
What? —
Basses

Fl.

B♭ Cl.

Hn.

347 **Angrily**
Pno. *mf*
8va - - -

Perc. *mf* *sim.*

347 **Angrily**
Vln. I *mf*
Vln. II *mf*
Vla. *mf*
Vc. *mf*
D.B.

352

T. *mf*
Are you kid-ding me? His whole mes-sage was based en-tire-ly on op - in-ion rath-er than

C
H
O
R
U
S
mf
Why? —

352

Fl.

B♭ Cl.

Hn.

352

Pno.
8va —

Perc.

352

Vln. I

Vln. II

Vla.

Vc.

D.B.

352

353

354

355

356

357

358

T. *f*
scrip - ture. Of — course he — quoted scrip-ture but was

C
H
O
R
U
S *mf*
Are you sure? — I'm sure he quot-ed the Bi-ble. —

mf
Are you sure, — I'm sure he quot-ed the Bi-ble. —

358

Fl.

B♭ Cl.

Hn.

358

Pno. *f*
8va — — — — — *8va* — — — — —

Perc. *mf*

358

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B.

365 3+3+2+2 **Bob** **369** **Tommy**

mp *f*

T. a-ny of it ac-tual-ly — a - bout the sin of al-co-hol? Um, Ah... No? You're ab-so-lute-ly — right, good

C
H
O
R
U
S

365 3+3+2+2 **369**

Fl.

B♭ Cl.

Hn.

365 3+3+2+2 **369**

Pno.

8va - - - -

8va - - - -

Perc.

365 3+3+2+2 **369**

Vln. I

Vln. II

Vla.

Vc.

D.B.

370

T. 

 sir! None of the scrip-ture was a-bout al - co-hol! Who here can tell me a - ny-time when

C
H
O
R
U
S 

370

Fl. 

 B♭ Cl. 

 Hn. 

370

Pno. 

 Perc. 

370

Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

370

371

372

373

374

375

376 *rit.*

T. Je - sus said alo-co-hol is ev-il? Or — “The de - vil’s nec - tar?”

C
H
O
R
U
S

376 *rit.*

Fl. *f*

B♭ Cl. *mp* *f*

Hn. *mp*

376 *rit.*

Pno. *mf* *8va*

Perc.

376 *rit.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

381 *a tempo*

T.

C
H
O
R
U
S

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

381 *a tempo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

381 382 383 384 385

386

T.

C
H
O
R
U
S

thing that Je - sus says a - bout li - quor! It's all a - bout lov - ing your neigh - bor not pour - ing good li - quor

thing that Je - sus says a - bout li - quor! It's all a - bout lov - ing your neigh - bor not pour - ing good li - quor

386

Fl.

B♭ Cl.

Hn.

386

Pno.

Perc.

386

Vln. I

Vln. II

Vla.

Vc.

D.B.

391 **392** **Bob** **Tommy**

T. I think he would-a frowned on it, — I mean, he did turn wat-er in - to wine! Ex-

C
H
O
R
U
S
down the drain!

391 **392**

Fl.

B♭ Cl.

Hn.

391 **392**

Pno.

Perc.

391 **392** arco *p* < > *p* *pizz.* *mf*

Vln. I

Vln. II

Vla. *p* < > *p* *pizz.* *mf*

Vc. *mp* *pizz.* *mf*

D.B. *mp*

391 392 393 394 395 396

397

T. ac - ty my friends! And now that preach-er-man's got-ten all o' y'all to throw out yer drink!

C
H
O
R
U
S

mf
Dag -

397

Fl.

mf

B♭ Cl.

Hn.

397

Pno.

Perc.

397

Vln. I

Vln. II

Vla.

Vc.

D.B.

401 **Bob**

T. *f* We ri-ot! We ri-ot! We

C
H
O
R
U
S *f* Gum-mit, he's right! *mf* Dag - Gum-mit, yer right! *f* Whad-da we do now?
Dag-Gum-mit he's right! Dag-Gum-mit, yer right! Whad-da we do now?

Fl. *f*

B♭ Cl. *mf* *f*

Hn. *f*

401 *march-like*
Pno. *mf*

Perc.

401 *arco* *fp* *fp* *fp* *fp* *p*

Vln. I *arco* *fp* *fp* *fp* *fp*

Vln. II *arco* *fp* *fp* *fp* *fp*

Vla. *arco* *fp* *fp* *fp* *fp*

Vc. *arco* *fp* *fp* *fp* *fp* *arco* *f* *march-like* *mf*

D.B. *f* *march-like* *mf*

401 402 403 404

405

B. find that preach-er-man and get our whis-key back!

C
H
O
R
U
S

f We ri-ot! We ri-ot! And get our whis-key back!

We ri-ot! We ri-ot! And get our whis-key back!

405

Fl.

B♭ Cl.

Hn.

f

405

Pno.

mp

Perc.

mp

405

Vln. I

f *mp*

Vln. II

f *mp*

Vla.

f *mp*

Vc.

D.B.

405 406 407 408 409 410

411 *accel.*

B.

C
H
O
R
U
S

p *cresc.* *ff*

Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot!

p *cresc.* *ff*

Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot! Ri - ot!

411 *accel.*

Fl.

B♭ Cl.

Hn.

411 *accel.*

Pno.

p *f*

Perc.

411 *accel.*

Vln. I

p *f*

Vln. II

p *f*

Vla.

p *f*

Vc.

p *f*

D.B.

p *f*

411 412 413 414 415

416 Recit.

Burton – 240

Tommy

T. *mf* *3*
If on - ly ya could boys, if on - ly ya could. But he's al - rea - dy done poured it out.

C
H
O
R
U
S
[Musical staff with rests]

416 Recit.

Fl. [Musical staff with rests]

B \flat Cl. [Musical staff with rests]

Hn. [Musical staff with rests]

416 Recit.

Pno. [Musical staff with rests]

Perc. [Musical staff with rests]

416 Recit.

Vln. I *mp* [Musical staff with eighth notes]

Vln. II *mp* [Musical staff with eighth notes]

Vla. *mp* [Musical staff with eighth notes]

Vc. [Musical staff with rests]

D.B. [Musical staff with rests]

417 Tempo

T.

C
H
O
R
U
S

f

Ah hell! I need a drink! A-ny-bo-dy got a bot-tle that was spared from the hor-ror?

Baritone 1

Ah hell! I need a drink! A-ny-bo-dy got a bot-tle that was spared from the hor-ror? Sure - ly you do, Bob.

417 Tempo

Fl.

B♭ Cl.

Hn.

f

417 Tempo

Pno.

Perc.

mf

417 Tempo

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

stacc. *f*

stacc. *f*

D.B.

f

421 Recit. **Bob**

B. Sor - ry boys, Ma - ry went on a tear and dumped all the bot - tles ____ be - fore the re - viv - al ev - en start - ed!

C
H
O
R
U
S

421 Recit.

FL.

B♭ CL.

Hn.

421 Recit.

Pno.

Perc.

421 Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

422 **Tommy** 423 Tempo

T. I think I may be ab-le to help.

C
H
O
R
U
S

mf Real-ly? ____ Tell us! ____ Tell us! Tell us! *f* How?

Basses *mf* How? ____ How? ____ Tell us! ____ Tell us! *f* How?

422 423 Tempo

Fl.

B♭ Cl.

Hn.

422 423 Tempo

Pno. *mf*

Perc.

422 423 Tempo

Vln. I pizz. *mf*

Vln. II pizz. *mf*

Vla. pizz. *mf*

Vc. pizz.

D.B. pizz.

425 **Recit.**

T. 

C
H
O
R
U
S 

425 **Recit.**

Fl. 

B♭ Cl. 

Hn. 

425 **Recit.**

Pno. 

Perc. 

425 **Recit.**

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

426 Tempo

T. *mf* Al -

C
H
O
R
U
S *mf*
Un-der-stand-a-ble! Com-plete-ly Un-der-stand-a-ble. That won't be a prob-lem. ___ just let us know what you need!

Un-der-stand-a-ble! Com-plete-ly Un-der-stand-a-ble. That won't be a prob-lem. ___ just let us know what you need!

426 Tempo

Fl.

B♭ Cl.

Hn.

426 Tempo

Pno.

Perc.

426 Tempo

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

D.B. *arco* *mf*

430 *[secretively]*
mp

T. right! Meet me back here in a lit - tle while and be dis-creet, O - kay? I don't want no one get-ting in

C
H
O
R
U
S

430

Fl.

B♭ Cl.

Hn.

430

Pno. *mp*

Perc. *mp*

430

Vln. I *pizz.*
mp

Vln. II *pizz.*
mp

Vla. *pizz.*
mp

Vc. *mp*

D.B.

436

T.  trou-ble with their wives or Sun-day School teach-ers.

C
H
O
R
U
S  Got it! Got it!

436

Fl. 

B♭ Cl. 

Hn. 

436

Pno.  Got it!

Perc. 

436

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

442 ♩. = 60

Clara Tommy Clara

T. *Psst, Tommy! Clara, we're standing right next to each other. I know.*

Fl. *mp p*

B♭ Cl. *mp p*

Hn.

Pno.

Glk. **Glock.** *mp p*

442 ♩. = 60

Vln. I *arco mp p*

Vln. II *p*

Vla. *arco mp p pizz.*

Vc. *p*

D.B.

442 443 444 445 446 447 448 449 450

451 **Tommy** **Clara** **Tommy**

C. *But we're not supposed to know each other! Then just pretend like we're meeting for the first time. (ahem) How do ya do, Miss? [giggles] Just fine! [giggles] [sighs]*

Fl.

B♭ Cl.

Hn.

Pno.

Clk.

Vln. I

Vln. II

Vla.

Vc.

D.B.

451 452 453 454 455 456 457 458

459 Clara Tommy

T. *You're mighty pretty, Miss. I've got some errands to run, but I'd love to see you again. I'll be over there for most of the afternoon. Over there? That's right.*

Fl. *p*

B♭ Cl. *p*

Hn.

Pno.

Clk.

Vln. I

Vln. II

Vla.

Vc.

D.B.

459 460 461 462 463 464 465 466

467 **Clara**

C. *Well maybe I'll come by and see you. I am a bit thirsty though, so I think I'll grab a drink first. [Tommy exits and Clara goes into the church]*

467 Fl. *p*

B♭ Cl. *p*

Hn.

467 Pno.

467 Clk. *p*

467 Vln. I *p*

Vln. II *pp* *p*

Vla. *pp*

Vc. *pp*

D.B.

467 468 469 470 471 472 473 474 475

476 Recit.*[Addy and Clara come out of the church, carrying boxes of liquor]***Addy**

A. *mf* *3*

Good Lord, These are hea-vy! Have you ev-er no-ticed that we al-ways do the hea-vy lift-ing while the men just stand a-round?

476 Recit.

Fl.

B♭ Cl.

Hn.

476 Recit.

Pno.

Glk.

476 Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

477 **Clara** **Addy** [Clara and Addy laugh]

C. Yes, _____ I al - ways fi - gured they were la - zy. Or they're not strong e - nough!

477

Fl.

B♭ Cl.

Hn.

477

Pno.

477

Clk.

477

Vln. I

Vln. II

Vla.

Vc.

D.B.

480 **481** Tempo

A. Shh shh shh, We're sup-posed to be in - con - spic - u - ous.

480 **481** Tempo

Fl. *mp*

B♭ Cl. *mp*

Hn.

480 **481** Tempo

Pno.

480 **481** Tempo

Clk. *mp*

480 **481** Tempo

Vln. I *mp*

Vln. II

Vla. *mp*

Vc.

D.B.

480

481

482

483

484

Recit.

485 **Karl** **Addy** **Karl**

K. is it done? Ev - ery-thing's in place. It's up to Tom-my now. Well, let's clear out then so he can fin-ish the job.

485 Recit.

Fl.

B♭ Cl.

Hn.

485 Recit.

Pno.

485 Recit.

Clk.

485 Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

488 Tempo 3+3+2+2

Recit. Bob *p* Tempo

K. *Pssst! You op-en for bus'-ness Broth-er? —*

488 Tempo 3+3+2+2

Recit. Tempo

Fl.

B♭ Cl.

Hn.

488 Tempo 3+3+2+2

Recit. Tempo

Pno.

488 Tempo 3+3+2+2

Clk.

488 Tempo 3+3+2+2 *col legno battuto pp* Recit. Tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Recit. **Tommy** *mp* Tempo Recit. **Bob** Recit. **Tommy**

493 That I am, good sir! What can I do you for? Whis - key. A bot - tle if you've got it. Ab - so - lute - ly!

493 Recit. Tempo Recit.

Fl.

B♭ Cl.

Hn.

493 Recit. Tempo Recit.

Pno.

493 Clk.

493 Recit. Tempo Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

497 Tempo Recit. Bob Tommy

T. Do you have... ah... res - ti - tu - tion? Res - ti - tu - tion? Of the mon - e - ta - ry va - ri - e - ty. ___

497 Tempo Recit.

Fl.

Bb Cl.

Hn.

497 Tempo Recit.

Pno.

Glk.

497 Tempo Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

501 Tempo Recit.

T. Oh! You mean cash! Yes - sir! Here ya go! Thank you! And re - mem - ber: be dis - creet.

501 Tempo Recit.

Fl.

B♭ Cl.

Hn.

501 Tempo Recit.

Pno.

Clk.

501 Tempo Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

[illegible]

Recit. Tempo Recit.

508 **Tommy** **Baritone 1** **Tommy**

T. That I am, good sir! What can I do you for? Gin. A bot-tle if you've got it. Com - in' right up!

508 Recit. Tempo Recit.

Fl.

B♭ Cl.

Hn.

508 Recit. Tempo Recit.

Pno.

Clk.

508 Recit. Tempo Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tempo Recit. Tempo

512 **Baritone 1** **Tommy**

T. Here's your piec-es of tin. Thank you! And re-mem-ber: be dis-creet.

Tempo Recit. Tempo

512 Fl.

B♭ Cl.

Hn.

Tempo Recit. Tempo

512 Pno.

Clk.

Tempo Recit. Tempo

512 Vln. I

Vln. II

Vla.

Vc.

D.B.

512

513

514

515

516

Recit. **Tenor 1** **Tommy** Tempo Recit. **Tenor 1**

T. Beer! As much as I can car-ry. Com-in' right up! This should co-ver it. —

516

Recit. Tempo Recit.

Fl.

B♭ Cl.

Hn.

516

Recit. Tempo Recit.

Pno.

516

Recit. Tempo Recit.

Clk.

516

Recit. Tempo Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

516

517

518

519

520

521 Tempo

Various Townspeople
gathering around and yelling out orders for Tommy

All
all laugh and cheer

T. *521* Tempo
Ale, Beer, Grog, Gin, Punch, Stout Hooch!

Fl. *521* Tempo
p *f*

B♭ Cl. *521* Tempo
p *f*

Hn. *521* Tempo

Pno. *521* Tempo
p *f*

Clk. *521* Tempo
p *f*

Vln. I *521* Tempo
ord.
p *f*

Vln. II *521* Tempo
ord.
p *f*

Vla. *521* Tempo
ord.
p *f*

Vc. *521* Tempo

D.B. *521* Tempo

527 A waltz-like drinking song ♩=168 (♩.=56)

T.

C
H
O
R
U
S

Tenors *f* A man needs his li- quor at the end of the day, no

Basses *f* A man needs his li- quor at the end of the day, no

527 A waltz-like drinking song ♩=168 (♩.=56)

Fl.

B♭ Cl.

Hn.

527 A waltz-like drinking song ♩=168 (♩.=56)

Pno. *f*

Perc. *mf*

527 A waltz-like drinking song ♩=168 (♩.=56)

Vln. I

Vln. II

Vla.

Vc.

D.B.

533

T.

C
H
O
R
U
S

mat - ter what a preach-er or our wives say! _____

mat - ter what a preach-er or our wives say! _____

533

Fl.

B♭ Cl.

Hn.

533

Pno.

Perc.

533

Vln. I

Vln. II

Vla.

Vc.

D.B.

533

534

535

536

537

538

539

540

541 $\text{♩} = 132$
[Earl and Sam enter the Town Square on patrol. Bob stumbles drunkenly into view.]

Bob **Earl**

T. *[as he finishes his bottle] Aw that's it?
 [bumps into something] Watch where yer goin'! Well, look at*

Fl. *mp p f*

B♭ Cl. *mp p f*

Hn. *mp p f*

Pno. *mp f*

Perc. *mp*

Vln. I *mp p f*

Vln. II *mp p f*

Vla. *mf f p f* pizz.

Vc. *mf f p f* pizz. *mp*

D.B. *mf f p f* *mp*

541 542 543 544 545 546 547 548

549

E. *that. Seems like Bob man-aged to keep hold on some whis-key. Let's go get him be-fore he*

549

Fl. *mp*

B♭ Cl. *mf*

Hn. *mf*

549

Pno. *mf*

Perc. *fill (cymbals)*
mf

549

Vln. I

Vln. II

Vla.

Vc. *b*

D.B. *b*

549 550 551 552 553 554 555

556 **Sam**

E. hurts him-self. Or Ma-ry drags him to lis-ten — to that preach-er a - gain!

556

Fl.

B♭ Cl.

Hn.

556

Pno.

Perc.

556

Vln. I

Vln. II

Vla.

Vc.

D.B.

556 557 558 559 560 561 562 563

565 Recit. A bit slower ♩=ca.120

Earl **Bob** *drunkenly*

S. 564 How ya do-in' there, Bob? She - riff. ssss - so good to see ya What are ya do-in' 'round these

565 Recit. A bit slower ♩=ca.120

Fl. *mp*

B♭ Cl. *mp*

Hn.

565 Recit. A bit slower ♩=ca.120

Pno.

Perc. *mp*

565 Recit. A bit slower ♩=ca.120

Vln. I

Vln. II

Vla.

Vc. *mp*

D.B. *mp*

564 565 566 567 568 569

570 **Sam** **Bob**

B. parts? Come on Bob. I think you need a bit of shut-eye. Hand me the bot-tle. No! It's

Fl. *mp* *f*

B♭ Cl. *mp* *f*

Hn. *pp* *f*

Pno. *f*

Perc. *mp*

Vln. I *p* *fp*

Vln. II *p* *fp*

Vla. *pp* *fp*

Vc. *arco* *pp* *fp*

D.B.

570

571

572

573

574

575

576 **578 Sam** *[Billy and Jane enter]*

B. my bot-tle. (hic) Ya can't have it. Go get yer own! I can't Bob. That preach-er dumped all of it, and the Gen-er-al Store's all out.

576 **578**

Fl. *f*

B♭ Cl. *f*

Hn. *f*

576 **578**

Pno.

576 **578**

Perc.

576 **578**

Vln. I

Vln. II

Vla.

Vc.

D.B.

576 577 578 579 580

[Bob puts his arm around Sam]

581 **Bob** (falsetto) *p*

B. Shh, Don't wor-ry a-bout that, Sam-my. My friend can take care of ya. What - ev-er ya need, — he's got.

581 *p*

Fl.

B♭ Cl.

Hn.

581 *p*

Pno.

Perc. *mp*

581 *f*

Vln. I

Vln. II

Vla. *f*

Vc. *f*

D.B.

581

582

583

584

585

586 **Earl** *a bit suspicious* **Bob**

B. *3* What are ya talk - in' a - bout, Bob? — My friend! He's got all the li-quor you'll ev - er want. He

586

Fl. *mp*

B♭ Cl. *mp*

Hn.

586 *8va - 3* *mf*

Pno.

586 *3* *mp* *+* *mp*

Glock.

586 *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* *pizz.*

Vc. *mf* *mp*

D.B. *mf* *mp*

586 587 588 589 590 591

592 596

B. Earl

ev - en had a bot - tle of my fav - (hic) - 'rite whis - key — that Ma - ry threw out! Your friend? How do ya know him?

592 596

Fl.

B♭ Cl.

Hn.

592 596

Pno.

Perc.

592 596

Vln. I

Vln. II

Vla.

Vc.

D.B.

592 593 594 595 596 597

598 **Bob**

B. Jus' met him to - day af - ter the re - vi - val. He did - n't like the preach - er and hap - (hic) - hap - pened to have some

598

Fl.

B♭ Cl.

Hn.

598

Pno.

Perc.

598

Vln. I

Vln. II

Vla.

Vc.

D.B.

598 599 600 601 602 603

accel. **608** *a tempo*

[Sam observes the townspeople walking by with bags and boxes full of liquor]

Sam *mf*

li-quer with him. ——— Seem like he brought an aw - ful lot of li-quer ——— to a re-vi-val.

accel. **608** *a tempo*

accel. **608** *a tempo*

accel. **608** *a tempo*

mp *f* *f*

604 605 606 607 608 609 610

611 *mp* **615** **Earl** *mp*

S. Look a-round She-riff: lots of folks car-ry-in' bags a-round on a day when the shops are closed. Ya

611 **615**

Fl. *p*

B♭ Cl. *p*

Hn. *p*

611 **615** *8va-*

Pno. *p*

Perc.

611 **615**

Vln. I

Vln. II

Vla. *pizz.* *p*

Vc. *p*

D.B. *p*

611 612 613 614 615

616

E. know, come to think of it, — we nev - er ac - tual - ly saw him pour out those

616

Fl.

B♭ Cl.

Hn.

616 (8va)

Pno.

Glock.

mp

616

Vln. I

Vln. II

Vla.

Vc.

D.B.

620 *[exchanges a knowing glance with Sam, counting to four on his fingers]* *rit.* **Sam** **623** Slowing a bit ♩=ca.104

E. bot - tles. And with Bob's friend, that makes four. The preach - er, his wife, her friend, and the li - quor man.

620 *rit.* **623** Slowing a bit ♩=ca.104

Fl.

B♭ Cl.

Hn.

620 *rit.* **623** Slowing a bit ♩=ca.104

Pno. *(8va)*

Glk.

620 *rit.* **623** Slowing a bit ♩=ca.104

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *pizz.* *mp*

Vc.

D.B.

620 621 622 623 624

625 **Bob** **Earl**

S. *Ya think they're our grif - ters? Whaddaya mean grifiers? I think it's worth talk - in' to 'em.*

Fl.

B♭ Cl.

Hn.

Pno. *mp* *mf*

Clk. *mp* *mf*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mf* *pizz.*

D.B. *mf*

625 626 627 628 629

630 **Bob** *{Townpeople attention is drawn to Bob
Tommy overhears Bob. Karl, Addy, Clara step out
to check on the commotion}* *[Everyone looks at each other awkwardly]*

B. *(loudly)*
WHADDAY MEAN BY GRIFTERS?!

Fl. *p*

B♭ Cl. *p*

Hn.

Pno.

Clk.

Vln. I *arco mp* *f*

Vln. II *arco mp* *f*

Vla. *arco mp* *f*

Vc. *mp* *f*

D.B.

630

631

632

633 **Earl** **Tommy** **Earl**

E. *Evening folks. I loved the revival today, would ya mind coming over here to chat about yer message with us? We've been made! RUN! STOP THEM!*

633 Fl.

B♭ Cl.

Hn.

633 Pno.

Glk.

633 Vln. I

Vln. II

Vla.

Vc.

D.B.

634 Frantically ♩=ca.132-144

E.

634 Frantically ♩=ca.132-144

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

634 Frantically ♩=ca.132-144

Vln. I

Vln. II

Vla.

Vc.

D.B.

638

E.

638

Fl.

mf

f

B \flat Cl.

mf

f

Hn.

638

Pno.

Perc.

p *f*

638

Vln. I

mp

mf

Vln. II

mp

mf

Vla.

arco

mp

mf

Vc.

arco

mp

mf

D.B.

641 643

E.

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

641 642 643 644

645 **647**

E.

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

645 646 647 648

This musical score page contains measures 645 through 648. The key signature changes from two flats to one sharp at measure 647. The instrumentation includes Euphonium (E.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features various musical notations such as triplets, slurs, and dynamic markings including *f*, *ff*, and *mf*. The percussion part includes a snare drum pattern in measures 645 and 646, and a cymbal in measure 647. The woodwinds and strings play complex rhythmic patterns, with the piano providing a steady accompaniment.

649 652 **Addy**

A. *They've got Clara!*

Fl. 652

B♭ Cl. *f* *ff* *f*

Hn. *ff* *f*

Pno. 652

Perc. *ff* *mf*

Vln. I 652

Vln. II *mf* *ff* *mf*

Vla. *mf* *ff* *mf*

Vc. *mf* *ff*

D.B. *ff*

649 650 651 652

653 **Karl**

K. *Quick! Grab the kids!*

Fl. *mp* *f* *mf*

B♭ Cl. *mp* *f* *mf*

Hn.

Pno.

Perc.

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc.

D.B.

656

K.

656

Fl.

p

ff

B♭ Cl.

p

*mf*³

ff

Hn.

fff

mf

ff

656

Pno.

fff

p

ff

Perc.

ff

ff

656

Vln. I

mf

ff

let ring

Vln. II

mf

ff

let ring

Vla.

mf

ff

let ring

Vc.

fff

mf

ff

let ring

D.B.

fff

mf

ff

let ring

656 657 658 659 660

Detailed description: This is a page of a musical score for measures 656 through 660. The score is written for a large ensemble including K. (Kornet), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Hn. (Horn), Pno. (Piano), Perc. (Percussion), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The key signature is one sharp (F#). The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), and *fff* (fortississimo). There are also articulations like accents (>) and slurs. The percussion part uses 'x' marks to indicate hits. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) have a 'let ring' instruction at the end of measure 660. The measures are numbered 656, 657, 658, 659, and 660 at the bottom.

Act II

Scene 1

Clara, Earl, Sam, Bob

Scene: The Summit Town Jail. Clara and Bob each occupy a cell. Sam and Earl are sitting in chairs.

♩.=54-60

Flute

B♭ Clarinet

Horn in F

Piano

Percussion

Glock.

Violin I

Violin II

Viola

Cello

Double Bass

1 2 3 4 5 6 7 8 9

10 Clara
humming absentmindedly
mp

C.

10

Fl.

p

B♭ Cl.

Hn.

10

Pno.

Glock.

Glk.

mp

10

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

D.B.

10 11 12 13 14 15 16 17 18

Freely ♩=112 Quick
Sam and Earl laugh

19 C. It's real-ly qui-et and peace-ful here. That's nice Is it al-ways like this?

19 Fl. Freely ♩=112 Quick

B♭ Cl.

Hn.

19 Pno. Freely ♩=112 Quick
f

Glk.

19 Vln. I Freely ♩=112 Quick

Vln. II

Vla. *f*
arco

Vc. *f*

D.B.

19 20 21 22 23 24 25 26 27

28 Recit. 29 $\text{♩} = 172$ **Sam** **Clara**
Sam chuckles *mf*

C. What's so fun-my? You can thank yer friends for this re-lax-ing at-mos-phere. I ___ don't

28 Recit. 29 $\text{♩} = 172$
mf

Fl.

B♭ Cl. *mf*

Hn. *mf*

28 Recit. 29 $\text{♩} = 172$
mf

Pno.

Perc.

28 Recit. 29 $\text{♩} = 172$
mf pizz.

Vln. I

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

D.B. *mf* pizz.

28 29 30 31 32 33 34 35

37 Relaxed ♩=144

Earl

36

C. get it. ____ You see, my chil-dren are some-thing of a ____ hand-ful, and they

37 Relaxed ♩=144

Fl. *mp*

B♭ Cl. *mp*

Hn. *mp*

37 Relaxed ♩=144

Pno.

Perc. *mp*

37 Relaxed ♩=144

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

D.B. *mf* pizz.

36 37 38 39 40 41 42 43 44 45

46

E. get in-to quite a bit of trou-ble__'round here._____ More trou-ble__ than you and your friends ac-tu-a-ly.

46

Fl.

B♭ Cl.

Hn.

46

Pno.

Perc.

46

Vln. I

Vln. II

Vla.

Vc.

D.B.

46 47 48 49 50 51 52 53 54

Recit. **56** ♩ = 54-60

Clara

55 That's too bad. I like kids, I al-ways thought they'd be won-der-ful to have. Lit-tle

Recit. **56** ♩ = 54-60

Fl.

B♭ Cl.

Hn.

Recit. **56** ♩ = 54-60

Pno.

Perc.

Recit. **56** ♩ = 54-60

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco* *p*

Vc. *pizz.* *mf*

D.B.

55 56 57 58 59 60

61

C. boys mak-ing mud-pies Lit-tle girls with pig-tails and rib-bons. Read-ing sto-ries and sing-ing lul-la-bies, play-ing make be-

61

Fl.

B♭ Cl.

Hn.

61

Pno.

Perc.

61

Vln. I

Vln. II

Vla.

Vc.

D.B.

61 62 63 64 65 66

67 *mf* *rit.* **71** *a tempo*

C. lieve — and danc — ing — Bak-ing cook-ies drink-ing lem-o-nade while

Fl. *mf* *rit.* **71** *a tempo*

B♭ Cl. *p*

Hn. *espress.* *mp*

Pno. *mp* *rit.* **71** *a tempo*

Perc.

Vln. I *mp* *rit.* **71** *a tempo*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *pizz.*

D.B.

67

68

69

70

71

72

73 *mf* *freely* 3

plant - ing beau - ti - ful flow - ers! And danc - - - - ing. I al - ways im -

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *pizz.* *mf* *pizz.* *mf*

73 74 75 76 77

a tempo

C. *a tempo*
ag - ine lots of danc - ing! Chil - dren real - ly are won - der - ful!

Fl.

B♭ Cl.

Hn.

Pno. *a tempo*

Perc.

Vln. I *a tempo*
p

Vln. II *p*

Vla. *p*

Vc. *mf*

D.B.

83 Recit. **Sam** **Earl** **Bob** *Sam laughs*

S. Some are. They all are, but some are well be-haved while oth-ers__ are... Hell in a (hic) hand bas-ket!

83 Recit. *mf* *p*

Fl.

B♭ Cl. *mf* *p*

Hn.

83 Recit.

Pno.

Perc.

83 Recit.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* pizz. *f*

D.B. *p* pizz. *f*

86 **Earl** **Sam** **Earl**

E. Dif-fi-cult! Just like their moth-er. What does The-re-sa think of all of this? You know The-re-sa, she's laugh-ing her head off!

Fl. *p*

B \flat Cl. *p*

Hn.

Pno. *mf* *mf*

Perc.

Vln. I *pizz.* *mf* *arco* *p*

Vln. II *pizz.* *mf* *arco* *p*

Vla. *pizz.* *mf* *arco* *p*

Vc. *arco* *p*

D.B.

89

E.

When I read her the ran-som let-ter___ she said: "I'll keep them in my pray'r'scause they're sure gon-na need 'em!"

89

Fl.

mp

B♭ Cl.

mp

Hn.

89

Pno.

mf

Perc.

89

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

89

90 ♩=112 **Clara**

C. $\text{A} \quad \text{ran} - \text{som} \text{ let} - \text{ter?} \quad \text{They sent you a} \quad \text{ran} - \text{som} \text{ let} - \text{ter?} \quad \text{What did they say?} \quad \text{Are they}$

90 ♩=112

Fl.

B♭ Cl.

Hn.

90 ♩=112

Pno.

Perc.

90 ♩=112

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B.

90 91 92 93

94 A bit slower $\text{♩}=96$ *accel. poco a poco*

S. theat-'ning to come break me out or may-be tie your kids down on a rail-road track with a train ap-proach-ing so that you have to

94 A bit slower $\text{♩}=96$ *accel. poco a poco*

Fl.

B♭ Cl.

Hn.

94 A bit slower $\text{♩}=96$ *accel. poco a poco*

Pno.

Perc.

94 A bit slower $\text{♩}=96$ *accel. poco a poco*

Vln. I *fp* *cresc. poco a poco*

Vln. II *fp* *cresc. poco a poco*

Vla. *fp* *cresc. poco a poco*

Vc. *fp* *cresc. poco a poco*

D.B.

The image displays a page from a musical score, specifically measures 97 through 100. The score is written for a vocal soloist (S.) and a full orchestra. The vocal part is in the soprano clef, with lyrics: "choose be - tween let - ting me go and sav - ing your chil - dren be - fore their squished un - der the train!". The instrumental parts include Flute (Fl.), B-flat Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked "Allegretto". The score is published by Boosey & Tames Ltd. and includes a copyright notice for 1969.

97

S.

choose be - tween let - ting me go and sav - ing your chil - dren be - fore their squished un - der the train!

97

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

97

98

99

100

Allegretto

Boosey & Tames Ltd.

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Recit. 102 ♩=96

Sam Clara Earl Clara Bob Clara Bob

What? What? What? What? What? What? That's com-plete - ly ri - di - cu-lous!

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mf

pizz.

mf

pizz.

mf

104 **Sam**

S. *How would they ev-en co-or-di-nate that? The near-est train is ten miles a-way and it does-n't ev-en run on*

Fl. *mf* *p*

B♭ Cl. *p*

Hn. *p*

Pno.

Perc.

Vln. I *pizz.*

Vln. II *pizz.*

Vla.

Vc.

D.B.

107

Clara

S. sche - dule half the time. Well fine! What did they say, then?

Fl. *mf*

B♭ Cl. *mf*

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla. *arco* *f* *ff*

Vc. *arco* *f* *ff*

D.B. *arco* *f* *ff*

108

109

110 With Mocking Menace ♩=ca.72

Earl

E. *mf*

We have your chil-dren, we have your chil-dren con-cealed in a place far a-way from Sum-mit.

110 With Mocking Menace ♩=ca.72

Fl. *mf*

B♭ Cl. *mf*

Hn.

110 With Mocking Menace ♩=ca.72

Pno.

Perc. *p* *mp*

110 With Mocking Menace ♩=ca.72

Vln. I *arco* *mf* *p* *mp* *mf*

Vln. II *arco* *mf* *p* *mp* *mf*

Vla. *mf* *p* *mp* *mf*

Vc. *mf* *pizz.* *mf* *arco* *mf*

D.B. *mf* *pizz.* *mf* *arco* *mf*

110 111 112 113 114 115

116 121 (chuckles)

E. It is use-less, it is use-less for you or ev-en the most skilled Law-men to at-tempt to find them. The on-ly way the

Fl. *p* *mp* *mf*

B♭ Cl. *mp* *mp* *mp* *mf* *mf*

Hn. *mp* *mp* *mp* *mf*

Pno. 121

Perc.

Vln. I *p* *mp* *mf*

Vln. II *mp* *mp* *mf*

Vla. *mp* *mp* *mf*

Vc. pizz. *mf*

D.B. pizz. *mf*

116 117 118 119 120 121 122

123

E. *f*
on-ly way you will have them re-stored to you is if you re-lease Cla-ra from your jail ____with our mon-ey in her

Fl. *mf* *f*

B \flat Cl. *mf* *f* *mp* *f* *mp*

Hn. *f* *mp* *f* *mp*

Pno. *f* *mp*

Perc. *p* *< mf*

Vln. I 123

Vln. II

Vla.

Vc. *mp*

D.B. *mp*

123 124 125 126 127

128 *(laughing)* **130** a bit quicker ♩=ca.82

E. hand. Ha ha ha, ha ha ha! If you ag - ree to these terms send your an-swer in

128 **130** a bit quicker ♩=ca.82

Fl.

B♭ Cl. *mf* *p*

Hn. *mf* *p*

128 **130** a bit quicker ♩=ca.82

Pno.

Perc. *p* *mf*

128 **130** a bit quicker ♩=ca.82

Vln. I *f* *mp* pizz.

Vln. II *f* *mp* pizz.

Vla. *f* *mp*

Vc. *f* arco slide *slide* *pizz.* *mp*

D.B. *f* arco slide *slide*

128 129 130 131 132 133 134

138 Tempo I ♩=ca.72

E. 135
writ-ing with a mes - sen-ger _____ to the road cross-ing at Birch Creek and Jag-ged Rock by tom - or - row at sev - en o'-

Fl. 135
mf *mp*

B♭ Cl. 135
mf *mp*

Hn. 135

Pno. 135

Perc. 135
mf

Vln. I 135
f *mp*

Vln. II 135
f *mp*

Vla. 135
pizz. *f* *mp*

Vc. 135
f *mp*

D.B. 135
pizz. *f* *mp*

135 136 137 138 139 140 141 142

146 a bit quicker ♩=ca.82

143

E. clock in the ev-'ning. There you will find three scrag-ly trees ____ and a large flat

146 a bit quicker ♩=ca.82

143

Fl. *mp* *mf*

B♭ Cl. *mp* *mf* *mp*

Hn.

146 a bit quicker ♩=ca.82

143

Pno.

Perc. *p* *mp*

146 a bit quicker ♩=ca.82

143

Vln. I *mp*

Vln. II *mp*

Vla. *arco* *mp*

Vc. *mp*

D.B.

143 144 145 146 147 148 149 150

151 155

E. rock with a cre - vice in it. ____ Leave your rep - ly in the cre-vice and re - turn to

151 155

Fl. *mp* *f*

B \flat Cl. *mp* *f*

Hn.

151 155

Pno.

Perc.

151 155

Vln. I *mf*

Vln. II *mf*

Vla. *mf* pizz.

Vc. *mf*

D.B. *mf*

151 152 153 154 155 156 157 158 159

160 *poco rit.* (chuckles, shakes head) **166** Tempo I ♩=ca.72 *mp*

E. Sum-mit im - med-iate-ly. ____ If you at-tempt, if you at-tempt an-y treach-er-y ____ or

Fl. *poco rit.* **166** Tempo I ♩=ca.72

B♭ Cl. *poco rit.* **166** Tempo I ♩=ca.72

Hn. *poco rit.* **166** Tempo I ♩=ca.72

Pno. *poco rit.* **166** Tempo I ♩=ca.72

Perc. *poco rit.* **166** Tempo I ♩=ca.72 *mf*

Vln. I *poco rit.* *arco* *mf* **166** Tempo I ♩=ca.72 *mf*

Vln. II *poco rit.* *arco* *mf* **166** Tempo I ♩=ca.72 *mf*

Vla. *poco rit.* *arco* *mf* **166** Tempo I ♩=ca.72 *mf*

Vc. *mp*

D.B. *mp*

160 161 162 163 164 165 166 167 168

with mock concern, extremely dramatic

169

E. fail to com-ply with our de - mands. _____ you will ne-ver see__ your chil-dren ev-er a - gain! _____

169

Fl. *mf* *f* *f*

B♭ Cl. *mf* *f* *f*

Hn. *f*

Pno.

Perc. *p* *mp*

169

Vln. I *p* *mp* *mf* *f* *f* pizz. *mp*

Vln. II *p* *mp* *mf* *f* *f* pizz. *mp*

Vla. *p* *mp* *mf* *f* *f* pizz. *mp*

Vc. *f* *f* pizz. *mp*

D.B. *f* *f* pizz. *mp*

169 170 171 172 173 174

175 **176** *mf*

E. — If you do com-ply with our de-mands your chil-dren will be re-turned to you. safe and well with-in three

175 **176** *mf*

Fl.

B♭ Cl. *mf*

Hn. *f*

175 **176**

Pno.

Perc.

175 **176**

Vln. I *f* > *mp*

Vln. II *f* > *mp*

Vla. *f* > *mp*

Vc. *f* > *mp* *mp*

D.B. *mp*

175 176 177 178 179 180 181

182

f *mf* [with a wry smile]

E. hours _____ Signed, _____ The Strong Arm Crooks.

Fl. *mp* < *fp* *mp*

B♭ Cl. *mp* < *fp* *mp*

Hn. *mp* *fp*

Pno.

Perc.

Vln. I arco *p* *fp* pizz. *mf*

Vln. II arco *p* *fp* pizz. *mf*

Vla. arco *p* *fp* pizz. *mf*

Vc. *f* *mf*

D.B. *f* *mf*

182 183 184 185 186

187 Recit. ♩=88-96

Clara

Bob

C. Aw ____ They miss me! What in tar-na-tion type of name is the Strong Arm Crooks? (hic) That's ter-ri-ble!...

187 Recit. ♩=88-96

Fl.

B♭ Cl.

Hn.

187 Recit. ♩=88-96

Pno.

Perc.

187 Recit. ♩=88-96

Vln. I

Vln. II

Vla.

Vc.

D.B.

Clara

189 *mf*

C. I've nev - er real - ly liked it much my - self, but what are you going to do?

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf* arco

D.B.

190

Sam (Sam and Earl laugh)

When a man gets stuck on an i-dea, some-times it's eas-i-er just to go with it. Let's hope their not stuck on this ran-som i-dea!

190

Fl.

B♭ Cl.

Hn.

Pno.

mf

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

192 **Clara**

C. *But I don't un-der-stand Why do all of you think it's fun-ny that my friends have your chil-dren?*

192

Fl. *mp*

B \flat Cl. *mp*

Hn. *mp*

192

Pno. *mf*

Perc.

192

Vln. I

Vln. II

Vla.

Vc.

D.B.

194

C. *Are - n't you ev - en a lit - tle wor-ried a - bout what will hap - pen if you don't let me go?*

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

195 ♩=144

Earl *mf*

E. *Not in the slightest. Miss Cla-ra when I say my chil-dren are dif-fi-cult, I don't ex-ag-ger-ate.*

195 ♩=144

Fl.

B♭ Cl.

Hn.

195 ♩=144

Pno. *mp* *f* *mp*

Perc.

195 ♩=144

Vln. I *f* *p* *mp* *fp*

Vln. II *f* *p* *mp* *fp*

Vla. *f* *p* *mp* *fp*

Vc. *f* *mp* *f* *mp*

D.B. *f* *mp* *f* *mp*

195 196 197 198 199

200

E. Last month Bil-ly stole a bee - hive from a tree and put it in his

200

Fl.

B♭ Cl.

Hn.

200

Pno. *f* *p*

Perc. *f* *p*

200

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

200 201 202 203 204

[illegible]

210

E.

know how on earth he got that hive ____ down with-out get - ting stung but he did.

210

Fl.

B♭ Cl.

Hn.

210

Pno.

Perc.

210

Vln. I

Vln. II

Vla.

Vc.

D.B.

210 211 212 213 214 215

216 **217** **Sam**

S. And the week be-fore last Jane snuck in-to the gen-er-al store ____ and switched

Fl. **217** *mp*

B♭ Cl. *mp*

Hn. *mp*

Pno. **217** *f* *p*

Perc. *f* *p*

Vln. I **217** *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

216

217

218

219

220

221

S. all _____ the la - bels on all the food. Salt for su - gar, pick-les for pick-led ja - la-

Fl.

B♭ Cl. *mp*

Hn.

Pno.

Perc.

Vln. I *mf*

Vln. II

Vla. *mp*

Vc.

D.B.

221 222 223 224 225

226 Clara 229 Sam

S. pe - ños, — that sort of thing. That does-n't sound so bad. It was the day be-fore the

Fl. 226 229

B♭ Cl. 226 229

Hn. 226 229 *mf*

Pno. 226 229 *f p*

Perc. 226 229 *mf*

Vln. I 226 229 *mf*

Vln. II 226 229 *mf*

Vla. 226 229 *mf*

Vc. 226 229 *mf*

D.B. 226 229 *mf* pizz.

226 227 228 229 230

231 236 *mf*

S. *Cook Off! Peo-ple got sick _____ It was not a pret-ty ___ pic-ture. Earl Salt for ___*

E. *I don't know how on earth he*

Fl. 236 *mf*

B \flat Cl.

Hn. *mf*

Pno. 236 *mp*

Perc. *mp*

Vln. I 236 *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp* arco

D.B. *f* *mp*

231 232 233 234 235 236

237

S. su - gar and pick - les for ja - la - pe - ños. Salt for su - gar and pick - les for

E. got that hive down and in - to the teach - er's desk. I don't know how on

237

Fl.

B♭ Cl.

Hn.

237

Pno.

Perc.

237

Vln. I

Vln. II

Vla.

Vc.

D.B.

237 238 239 240 241

242 245

S. *ja - la-pe - ños.*

E. *earth he got that hive — down* Bob *mf* *And they're al-ways throw-ing rocks at stray cats!*

Fl. *mf*

B♭ Cl. *mf*

Hn. *mf*

Pno. *mf*

Perc.

Vln. I *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf*

D.B. *mf* *pizz.*

242 243 244 245 246 247

248 **Earl**

E. One time they stole Jack___ Brown's horse and went out to play a game___ they call___

248

Fl.

B♭ Cl.

Hn.

248

Pno. *mp* *f*

Perc.

248 arco *mp* *fp*

Vln. I *mp* *fp*

Vln. II *mp* *fp*

Vla. *mp* *fp*

Vc. *mp* *f*

D.B. *mp* *f*

248

249

250

251

252

253 Clara

E. Red Chief and then they dis - ap - peared ___ for three whole days. What

Fl. *mf*

B♭ Cl. *mf*

Hn. *mf*

Pno. *mp* *f*

Perc.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

253 254 255 256 257

259

Sam

258

C.

hap-pened to them? They would-n't tell a liv-ing soul _____ what hap-pened out there in the wil - der-ness.

259

258

Fl.

mp

B \flat Cl.

Hn.

259

258

Pno.

p

Perc.

p

259

258

Vln. I

Vln. II

Vla.

Vc.

D.B.

258 259 260 261 262

Bob
mf

263

B. That horse was-n't ev-er the same a - gain. He was real skit - tish

263

Fl. *mf* \leq *f*

B♭ Cl. *mf* \leq *f*

Hn.

263

Pno. *p* *f*

Perc. *p*

263

Vln. I *mp* pizz. *f* arco

Vln. II *mp* pizz. *mf* arco

Vla. *mp* pizz. *mf* arco

Vc. *mp* *mf* arco

D.B. *mp* *mf* arco

263 264 265 266 267

268 Earl

B. — af - ter that and would-n't look a - ny - one in the eye. They

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *f* *f* *f*

268

269

270

271

272 **Sam**

S. They would-n't tell a liv-ing soul, They would-n't tell a liv-ing soul, liv-ing

E. would-n't tell a liv-ing soul, They would-n't tell a liv-ing soul, They would-n't tell a liv-ing soul,

Bob

B. That horse was nev-er the same a-gain. That horse That horse was

272

Fl.

B♭ Cl.

Hn.

272

Pno.

Perc.

272

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf* pizz.

276 280

S. soul, liv-ing soul. They would-n't tell a liv - ing soul.

E. liv-ing soul. No, they would-n't tell a liv - ing soul.

B. nev-er the same, they would-n't tell a liv - ing soul.

276 280

Fl. *f*

B♭ Cl. *f*

Hn. *f*

276 280

Pno. *mp*

Perc. Shaker *mp*

276 280

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

276 277 278 279 280

281 *mp*

S. Salt for ___ su-gar ___ and

E.

B. *mp*
That horse was nev - er ___ the same a - gain! That horse was nev - er ___

Fl. *mp* *cresc. poco a poco*

B♭ Cl.

Hn.

Pno. *cresc. poco a poco*

Perc. *cresc. poco a poco*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mp* *cresc. poco a poco*

D.B. *pizz.* *mp* *cresc. poco a poco*

281 282 283 284 285 286

287

S. *mf*
pick-les for pick-led — ja-la-pe-ños. Salt for — su-gar — and pick-les for pick - led

E. *mf*
I don't know how on earth he got that hive — down with out get - ting

B. *mf*
— the same a - gain! That horse was nev - er — the same a -

Fl. *mf*

B♭ Cl. *mf*

Hn. *mf*

Pno. *mf*

Perc. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *mf*

D.B. *mf*

287 288 289 290 291

292 *cresc. poco a poco* *f*

S. ja-la-pe-ños. Salt for su-gar and pick-les for pick - led ja-la-pe-ños. They

E. stung I don't know how on earth he got that hive down with out get - ting stung They

B. gain! That horse was nev - er the same a - gain! They

292 *cresc. poco a poco* *f*

Fl. *cresc. poco a poco* *f*

B♭ Cl. *cresc. poco a poco* *f*

Hn. *cresc. poco a poco* *f*

292 *cresc. poco a poco* *f*

Pno. *cresc. poco a poco* *f*

Perc. *cresc. poco a poco*

292 *cresc. poco a poco*

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

D.B. *cresc. poco a poco*

297 *molto rubato* *a tempo*

S. would-n't tell a liv - ing soul what hap-pened out there!

E. would-n't tell a liv - ing soul what hap-pened out there!

B. would-n't tell a liv - ing soul what hap-pened out there!

Fl. *molto rubato* *a tempo*

B♭ Cl. *molto rubato* *a tempo*

Hn. *molto rubato* *a tempo*

Pno. *molto rubato* *a tempo*

Perc. *f* *f*

Vln. I *molto rubato* *a tempo*

Vln. II *molto rubato* *a tempo*

Vla. *molto rubato* *a tempo*

Vc. *molto rubato* *a tempo*

D.B. *molto rubato* *a tempo*

304 Relaxed ♩=144

Earl

mp

E.



The - re - sa was fur-i-ous. They have-n't done a-ny-thing ____ like that a - gain.

304 Relaxed ♩=144

Fl.



B♭ Cl.

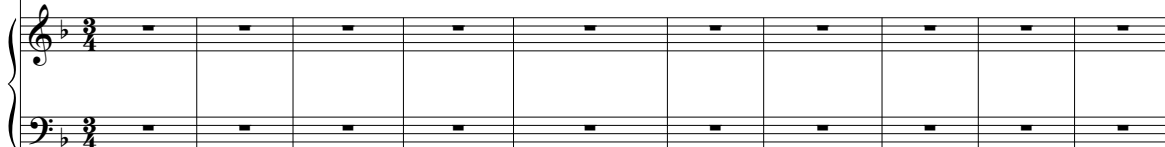


Hn.

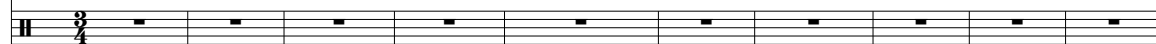


304 Relaxed ♩=144

Pno.



Perc.



304 Relaxed ♩=144

Vln. I



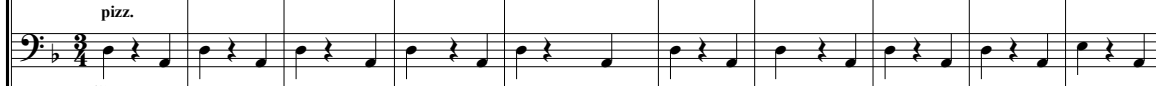
Vln. II



Vla.



Vc.



D.B.



304 305 306 307 308 309 310 311 312 313

314

E. That wo-man, bless her, she sure knows how to put the fear of God in those kids.

314

Fl.

B♭ Cl.

Hn.

314

Pno.

Perc.

314

Vln. I

Vln. II

Vla.

Vc.

D.B.

314 315 316 317 318 319 320 321 322 323

324 **Clara** 330 **Earl**

C. So what you're say-ing is, my friends can't han-dle your chil-dren? Not just that they can't han - dle my

Fl. 324 330 *mp*

B♭ Cl. 330 *mp*

Hn. 330 *mp*

Pno. 324 330 *mp*

Perc. 330 *mp*

Vln. I 324 330 *mp*

Vln. II 330 *mp*

Vla. 330 *mp*

Vc. 330 *mp*

D.B. 330 *mp*

324 325 326 327 328 329 330 331 332

333

E. Bil-ly ___ and Jane, but that my chil-dren will most like - ly ter-ror-ize and com - plete-ly wear down your friends

333

Fl.

B \flat Cl.

Hn.

333

Pno.

Perc.

333

Vln. I

Vln. II

Vla.

Vc.

D.B.

333 334 335 336 337 338 339 340 341

342

E. *mf* Clara *mf* 348

long be - fore my wife and I _____ start to wor - ry. Poor Karl! Poor

Fl. 342 *mf* 348 *p*

B \flat Cl. *mf* *p*

Hn. *mf*

Pno. 342 348

Perc. *p*

Vln. I 342 *arco* *mf* *fp* 348

Vln. II *arco* *mf* *fp*

Vla. *arco* *mf* *fp*

Vc. *arco* *mf*

D.B. *arco* *mf*

342 343 344 345 346 347 348 349

350

C. Ad - dy! _ Poor Tom - my! They're nice peo - ple, you know. What are you go - ing to

350

Fl.

B♭ Cl.

Hn.

350

Pno.

Perc.

350

Vln. I

Vln. II

Vla.

Vc.

D.B.

350 351 352 353 354 355 356

357 **Sam** 362 **Earl** *Earl pulls out pen and paper*

C. tell them? Yeah, what are you gon - na say, Earl? Hmm...well, Let's see here...

Fl. *mp* *mp*

B♭ Cl. *mp* *mp*

Hn.

Pno.

Perc.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

357 358 359 360 361 362 363

364 ♩=ca.72

E. *mf*
I re - ceived your let - ter to - day in re -

364 ♩=ca.72

Fl.

B♭ Cl.

Hn.

364 ♩=ca.72

Pno.

Perc.

364 ♩=ca.72

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *pizz.* *mf* *pizz.*

D.B. *mp* *mf* *mf*

364 365 366 367

[illegible]

368

369

370

371

372

E. mand that I ___ re-lease Cla - ra and give you the mon - ey I ___ con - fis - cat - ed from your scheme.

372

Fl. *p* *mp*

B♭ Cl. *mp* *mf*

Hn. *mp* *mf*

Pno.

Perc. *p* *mp* *mf*

372

Vln. I *p* *mp* pizz. *mf*

Vln. II *mp* pizz. *mf*

Vla. *mp* pizz. *mf*

Vc. *mf*

D.B. *mf*

372 373 374 375

376 Recit. **377** Tempo

Clara **Earl**

C. Well what do you pro-pose then? You've got to give them a coun-ter of-fer. I'd like to coun-ter your pro-po-si-tion:

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

376 Recit. **377** Tempo

Vln. I *mp* *arco* *mf* *mp*

Vln. II *mp* *arco* *mf* *mp*

Vla. *mp* *arco* *mf* *mp*

Vc. *mp* *mp*

D.B. *mp* *mp*

380

E. You bring Bil-ly and Jane home and I ag-ree to take them off your hands and keep them far a - way from ya — if you

380

Fl. *f*

B \flat Cl. *f* *mp* *f* *mp*

Hn. *f* *mp* *f* *mp*

380

Pno. *f* *mp*

Perc. *p* *mf*

380

Vln. I *f* *mf* pizz.

Vln. II *f* *mf* pizz.

Vla. *f* *mf* pizz.

Vc. *f* *mp* *mf*

D.B. *f* *mp* *mf*

380 381 382 383 384

385

E. turn your-selves in.

385

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

385

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

f arco

f arco

f

arco slide

slide

arco slide

slide

385 386 387 388

389 Recit. **Clara**

C. Oh, I don't like that plan. Can we just pro-mise nev-er to do it a-gain? May-be we've al - rea-dy been pun-ished en-ough.

389 Recit.

Fl. *mp*

B \flat Cl. *mp*

Hn.

389 Recit. *8va*

Pno. *mp*

Perc.

389 Recit.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

Bob

390

B. She's got a point. A few days a-lone with Bil - ly and Jane (hic) is worse than life in pri-son!

390

Fl.

B♭ Cl.

Hn.

390

Pno.

Perc.

390

Vln. I pizz. *f* (on cue) *f*

Vln. II pizz. *f* (on cue) *f*

Vla. pizz. *f* (on cue) *f*

Vc. pizz. *f* (on cue) *f*

D.B. pizz. *f* (on cue) *f*

391 **Earl**

E. Oh, qui - et Bob! Un - for - tu - nate - ly the law's the law and ya'll are want - ed in three states.

391 Fl. *p*

391 B \flat Cl. *p*

391 Hn. *p*

391 Pno.

391 Perc.

391 Vln. I *f*

391 Vln. II *f*

391 Vla. *f*

391 Vc. *f*

391 D.B.

392 Clara

C. But at least we've nev - er hurt a - ny - one. You can't say that for your chil - dren!

392

Fl.

B \flat Cl.

Hn.

392

Pno.

392

Perc.

392

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for page 392 is presented in a standard orchestral layout. At the top, the vocal line for Clara is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "But at least we've nev - er hurt a - ny - one. You can't say that for your chil - dren!". The melody includes several triplet markings. Below the vocal line, there are staves for various instruments: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Horn (Hn.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The piano part consists of two staves (treble and bass clef). The percussion part is represented by a single staff with a double bar line. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are each represented by a single staff, all of which are currently empty, indicating they are silent for this measure.

393 **Sam** *mf*

S. Yeah... You might want to give them a heads up _____ to be dis-creet when they come, Earl.

393 Fl.

393 B \flat Cl.

393 Hn.

393 Pno. *mp*

393 Perc.

393 Vln. I *arco mp*

393 Vln. II *arco mp*

393 Vla. *arco mp*

393 Vc. *arco mp*

393 D.B.

394

S. *I don't think the ci - ti - zens of Sum - mit will be too hap - py with a - ny - one bring - ing Bil - ly and Jane home.*

Fl. *p*

B \flat Cl. *p*

Hn. *p*

Pno. *p*

Perc.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

394

395 ♩=ca.72

Bob *f* **Earl** *mf* *mf*

B. A-men to that! Fair point, Sam. You had bet-ter come real ear-ly in the morn-ing for

395 ♩=ca.72

Fl. *mf*

B♭ Cl. *mf*

Hn. *f*

395 ♩=ca.72

Pno.

Perc. *mf*

395 ♩=ca.72

Vln. I *mf*

Vln. II *mf*

Vla. *pizz.* *f* *pizz.* *mf* *pizz.* *mf* *arco*

Vc. *f* *pizz.* *mf* *pizz.* *mf* *pizz.*

D.B. *f* *mf*

395 396 397 398 399 400

401

E. — the town has been quite peace-ful since my chil-dren have been gone. and I can-not be held re-spon-si-ble for what the

401

Fl. *mf*

B♭ Cl. *mf*

Hn.

401

Pno.

Perc. *p* *mp*

401

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp* *mf* pizz.

Vc. *mf*

D.B. *mf*

401 402 403 404 405 406

407 **411** Recit.

E. towns - folk might do to a - ny - one seen bring - ing them back. Al - right, how does that sound?

407 **411** Recit.

Fl. *f*

B \flat Cl. *f*

Hn. *f*

407 **411** Recit.

Pno.

Perc.

407 **411** Recit.

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f* *mf*

D.B. *mp* *f* *mf*

407 408 409 410 411

412 **Sam** **Bob** **Clara**

S. Sounds good to me. Ex - cept for the part a - bout bring - ing the kids with 'em. You for - got to sign it.

412

Fl.

B♭ Cl.

Hn.

412

Pno.

Perc.

412

Vln. I

Vln. II

Vla.

Vc.

D.B.

412

413

414

415

Tempo

Earl

418 ♩.=54-60 [seals the letter]

E. sin - cer - ely the She - riff. ___ Do you want to do the

415

Tempo

418 ♩.=54-60

Fl.

B♭ Cl.

Hn.

415

Tempo

418 ♩.=54-60

Pno.

Perc.

415

Tempo

418 ♩.=54-60

Vln. I

Vln. II

Vla.

Vc.

D.B.

415 416 417 418 419 420

Sam

421 [Earl hands the letter to Sam] [Sam leaves to deliver the letter] [Clara settles back into her cell]

E. hon-ors, Sam? Sure thing, She-riff. ____

Fl. *mf* *p*

B♭ Cl. *mf* *p*

Hn.

Pno.

Perc. **Glock.** *mf*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. pizz. *mf* *mp*

D.B. pizz. *mf* *mp*

421 422 423 424 425 426 427 428

429 Clara
humming absentmindedly
mp

429

Fl.

B \flat Cl.

Hn.

429

Pno.

429 Glock.
mp

429

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.

D.B.

The musical score for measures 429-433 features Clara humming absentmindedly (mp) and the Glockenspiel playing a melody (mp). The Violins I and II play sustained notes (pp), and the Viola plays a sustained note (pp). The Bassoon and Double Bass are silent.

429

430

431

432

433

434

C.

Fl.

p

B♭ Cl.

Hn.

Pno.

Glk.

p

Vln. I

Vln. II

Vla.

Vc.

D.B.

434 435 436 437 438 439

Act II

Scene 2

Karl, Addy, Tommy, Billy, Jane

Scene: Somewhere in the wilderness outside of Summit. There is a cave on one side of the stage where the gang of criminals and the children have been staying.

A Peaceful Sunrise ♩ = 88-96

Flute

B♭ Clarinet

Horn in F

Piano

Percussion

Violin I

Violin II

Viola

Cello

Double Bass

1 2 3 4 5 6 7

8

Fl. *mf* 3 3 *mp* *rit.* *a tempo*

B♭ Cl.

Hn. 3 3 3

Pno. *rit.* *a tempo* *p* *8va-1*

Perc.

Vln. I *rit.* *a tempo* *minimum vib.*

Vln. II *minimum vib.*

Vla. *minimum vib.*

Vc. *pizz.* *p*

D.B. *pizz.* *p*

8 9 10 11 12 13

15 **Addy**
[Yawning and stretching,
having just woken up]
Karl **Addy**

14 *freely* *mp* 3 3

A. What are ya do-ing out here Karl? You're sup-posed to be on watch right now aren't you? They're

14 *mp* 3

Fl.

B \flat Cl.

Hn.

14 *mp*

Pno.

Perc.

14 *legato* *pp*

Vln. I

Vln. II

Vla.


Vc. *remove mutes*

D.B. *remove mutes*

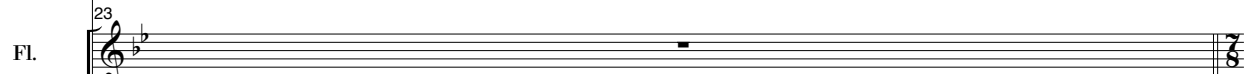
14 15 16 17 18

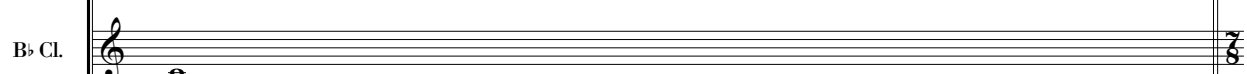
[illegible]

23

K. 
round-ed the cor-ner yes - ter-day and those lit - tle brats were try-in' to scalp him for a game they called "Red Chief."

23

Fl. 

B \flat Cl. 

Hn. 

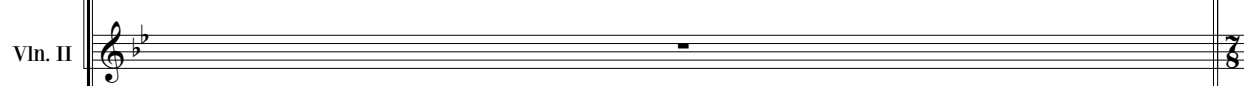
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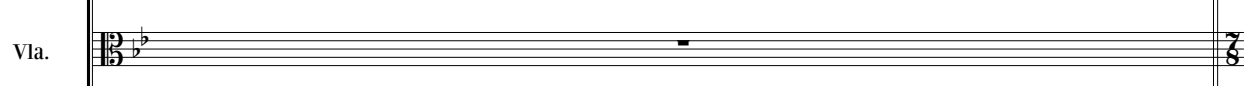
Pno. 

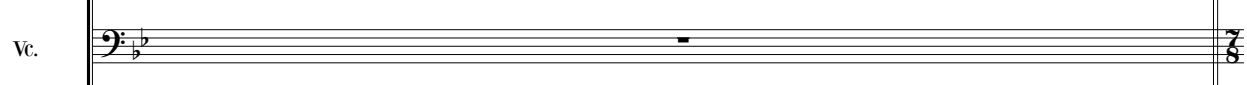
Perc. 

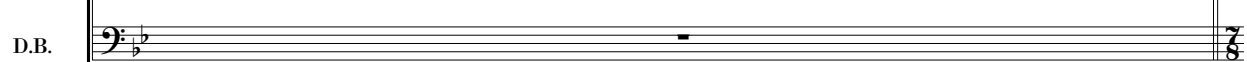
23

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

24 Tempo Recit.
Addy

mf [irked]

K. I'm not sur- prised. Last night we were play - in' "Doc - tor" and the

24 Tempo Recit.

Fl. *p*

B \flat Cl. *p*

Hn. Open *p*

24 Tempo Recit.

Pno. *mf* *f*

Perc. *mf*

24 Tempo Recit.

Vln. I

Vln. II

Vla.

Vc. pizz. *mf*

D.B. pizz. *mf*

26

A. *lit-tle boy said I had gan-grene and need-ed an am-pu-ta-tion. The next thing I know, the girl has a pock-et knife and starts*

Fl. *mp*

B \flat Cl. *mp*

Hn. *mp*

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

26

27

Tempo Recit. 31 Tempo Karl

28 reach-in' for my foot! I don't know if we can keep this up much long-er, Karl. The

Fl.

B \flat Cl.

Hn.

Pno. *f* *mf*

Perc.

Vln. I *p*

Vln. II *p*

Vla. *p* *mf*

Vc. *p* *arco* *mf*

D.B. *pizz.* *mf*

28 29 30 31

32 Recit.

K. She-riff's re - ply _____ was due last night. Let's wait _ 'til we read it be - fore

32 Recit.

Fl.

B \flat Cl.

Hn.

32 Recit.

Pno. *mf*

Perc.

32 Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

34

K. *Tempo rall.* Crash! An off-stage commotion

mak-ing a - ny de - ci - sions.

Fl. *Tempo rall.* Crash! An off-stage commotion

B \flat Cl. Crash! An off-stage commotion

Hn. Crash! An off-stage commotion

Pno. *Tempo rall.* Crash! An off-stage commotion

mf

Perc. [fill: sound effect: a set of large crashes]

Vln. I *Tempo rall.* Crash! An off-stage commotion

mf

Vln. II *Tempo rall.* Crash! An off-stage commotion

mf

Vla. *mf*

Vc. *arco* *mf* *f*

D.B. *pizz.* *mf* *f*

34 35 36

37 Quick ♩=156

off stage
Billy
f [tauntingly]
Tom-my, Tom-my,

K.

Fl.

B♭ Cl.

f
brazen

Hn.

Pno.

Perc.

37 Quick ♩=156

Vln. I

Vln. II

Vla.

Vc.

D.B.

Jane
[laughing]
f

Billy

Jane

43

J. *f*
Ha ah ah ah ah ——— Ha ah ah ah Tom - my, Tom - my, Ha ah ah ah

Fl. *f*

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

D.B.

48 **49** [Billy and Jane emerge from the cave, chased by a bedraggled Tommy.] *f*

J. *I'm thirsty! Tommy! Tommy!* The sun's a-wake and so are we! _____

B. *I'm hungry! Tommy! Tommy!* The sun's a-wake and so are we! _____

48 **49**

Fl. _____

B♭ Cl. *mf*

Hn. *mf*

48 **49**

Pno. _____

Perc. _____

48 **49**

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D.B. _____

53

J. *The sun's a-wake and so are we! _____*

B. *The sun's a-wake and so are we! _____*

Fl.

B♭ Cl.

Hn.

Pno.

Ratchet

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

53 54 55 56 57

58 Bright $\text{♩} = 124-132$ **Jane**
mf

J. Why do you think the grass is green? Is it be-cause a lep-re-chaun lives in my shoes?

58 Bright $\text{♩} = 124-132$

Fl.

B \flat Cl.

Hn.

58 Bright $\text{♩} = 124-132$

Pno.

Perc.

58 Bright $\text{♩} = 124-132$
arco
mf *p* *mf* *p* *mf* *p*

Vln. I

arco
mf *p* *mf* *p* *mf* *p*

Vln. II

arco
mf *p* *mf* *p* *mf* *p*

Vla.

arco
mf *p* *mf* *p* *mf* *p*

Vc.

arco *pizz.* *arco* *pizz.* *arco* *pizz.*
mf *p* *mf* *p* *mf* *p* *p*

D.B.

pizz.
mf *p* *mf* *p* *mf* *p* *p*

58 59 60 61

62 *mf*

J. Why do _ the trees _ move? Is it be-cause the wind is real-ly a gi - ant's breath that's blow - ing _

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I *p f mp*

Vln. II *p f mp*

Vla. *p f mp* arco pizz. arco pizz. arco

Vc. *f mp*

D.B. *f mp*

62 63 64 65

68

Billy

66

J. *mf*

from a high moun - tain? Why do you look fun - ny? Why are you star-ing at me

66

Fl.

B \flat Cl.

Hn. *p* *f*

66

Pno.

Perc. *mp* *f*

66

Vln. I *p* *f* *mf* *p* *mf* *p*

Vln. II *p* *f* *mf* *p* *mf* *p*

Vla. *p* *f* *mf* *p* *mf* *p*

Vc. *p* *f* *mf* *p* *mf* *p* arco pizz. arco pizz.

D.B. *mf* *p* *mf* *p*

66 67 68 69

70

B. like ___ that? Why do you ___ shake your head? Who are you ___ look - ing for? Oh,

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I *p f mp*

Vln. II *p f mp*

Vla. *p f mp*

Vc. *p f mp* arco pizz. arco pizz.

D.B. *p f mp*

70 71 72 73

74

Jane

B. who? Oh, who? Oh, who? Oh, who? Oh, who?

Billy Oh, Tom-my come and play with us!

74

Fl. *p* *f*

B \flat Cl. *p* *f*

Hn. *p* *f* *f* marc. bell-tones

Pno. *mp* marc. bell-tones *f*

Perc. *mp* *f*

74

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf* *f* marc. bell-tones

Vc. arco *p* *mf* *f* marc. bell-tones

D.B. *p* *mf*

74 75 76 77

79 **Jane** *mp* 79 **Billy** *f*

J. What are we gon-na play to-day? Can I pick the game this time? I want to pick!

78 79

Fl.

B \flat Cl.

Hn. *mp*

Pno. *mp*

Perc. *mp*

78 79

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mp*

Vc. *mp* pizz.

D.B. *mp* pizz.

82 **Jane**
[excitedly]

J. Let's play Trolls in Dun - geons! And Drag-ons in cas-tles and princ-es-ses and we must have a joust-ing match!

Fl. *mf*

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I *mf* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *arco* *mf*

D.B. *arco* *mf*

86 **Billy** *[Billy finds a pair of sticks to play swords with]* **88** **Jane** **Billy**

B. No! Here's what we'll do: We should play pir - ates! What will we be the pir - ates of? The

Fl. **88**

B \flat Cl.

Hn.

Pno. **88**

Perc.

Vln. I **88**

Vln. II

Vla. **88**

Vc. **88**

D.B. **88**

86 87 88 89

90 *thinking hard* **Jane**
 B. pir-ates of Penn... The pir-ates of Penn... Oh, it does-n't mat-ter!... **Billy** En

90
 Fl. *mf*

B \flat Cl. *mf*

Hn. *mf*

90
 Pno. *f*

Perc. *f*

90
 Vln. I *mp*

Vln. II *mp*

Vla. *mp* *f* *mp*

Vc. *arco* *mp* *f* *mp*

D.B. *arco* *mp* *f*

90 91 92 93

Tommy

94 J. B. garde, Tom-my! En garde! *f* No! No! I don't want to play. Just

94 Fl. *p* *f*

94 B \flat Cl. *p* *f*

94 Hn. *p* *f*

94 Pno. *mf*

94 Perc. *mp* *f*

94 Vln. I

94 Vln. II

94 Vla.

94 Vc.

94 D.B.

100

Karl
[to Addy]

Addy

99
T. leave me a - lone! Where the hell did they get those sticks? Who knows. I'm tell - ing you,

99
Fl. *mp*

B \flat Cl. *mp*

Hn.

99
Pno.

Perc. *mp*

99
Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*
pizz.

D.B. *p*

99 100 101

102 **Karl** 104

A. — these kids... I know, but we won't have them much long - er.

Fl. 102 *mp* 104 *mf*

B♭ Cl. *mp*

Hn.

Pno. 104

Perc.

Vln. I 102 104 *mp*

Vln. II *mp*

Vla. *mp*

Vc. pizz.

D.B.

105 **Jane** **Billy** **Jane** **Billy** [both attack Tommy]

J. B. *[to Tommy] Avast ye swine! [to Tommy] Arrr! The curse of the sea be upon ye! En garde! En garde!*

Fl. *mf*

B \flat Cl. *mf*

Hn. *p* *f*

Pno. *f* *RH 4* *LH 4*

Perc.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *arco* *pizz.* *arco* *mf*

D.B. *arco* *mf*

105 106 107 108

109

Tommy **Jane** **Billy**

T. *Ow! Don't I get a sword too? What kind of pi-rate does-n't have a sword? You have to have a sword! it's the*

Fl. *mp*

B \flat Cl. *mp*

Hn.

Pno.

Perc.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f*

D.B. *f*

109 110 111 112

Tommy
[Annoyed]

113 rules! Al - right then, let me go get a sword!

115 [looks around on the ground]

B.

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

p

pizz.

mf

mf

113 114 115 116

117

T. *mf* If you break the rules,

120

Fl.

B♭ Cl. *mf*

Hn. *f*

120

Pno. *mp*

Perc.

120

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

D.B.

121

J. then you'll have to go be-fore the cap - tain for yer judge - ment. _____ Oh Cap - tain, what do ya

121

Fl. *p*

B \flat Cl. *p*

Hn. *p*

Pno.

Perc. *p*

121

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

121 122 123 124

125 *[Billy thinks]*

J. say? *f* Walk the plank! *f* Walk the plank! Walk the plank! The

128 *[They start to push Tommy toward a cliff]*

Fl. *mf* *f*

B \flat Cl. *mf* *f*

Hn. *mf*

Pno. *mp* 128

Perc. *mp*

Vln. I *mp* *f* *f* *mp*

Vln. II *mp* *f* *f* *mp*

Vla. *mp* *f* *f* *mp*

Vc. *mp* *f* *f* *mp*

D.B. *f* *mp*

arco pizz.

125 126 127 128

Tommy

129

J. B. cap - tain's or - dred walk the plank! Walk the plank! Be

Fl.

B \flat Cl.

Hn.

Pno.

Perc. *mf* *p* *f*

Vln. I *f* *mp* *mf* *p* *f*

Vln. II *f* *mp* *mf* *p* *f*

Vla. *f* *mp* *mf* *p* *f*

Vc. *arco* *pizz.* *f* *p* *f*

D.B. *f* *mp* *f* *p* *f*

129 130 131

132

T. *care - ful, now, we're get - ting migh - ty close to the cliff!*

Fl.

B \flat Cl.

Hn. *p* *f*

Pno.

Perc. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *arco* *pizz.* *arco* *mp*

D.B. *mp*

132 133 134

135 Recit. **Billy** **Jane**

T. *E-nough! I'm done play-ing, you hear? Geez, what's his problem? We're just having a bit of fun, Tommy!*

135 Recit. *f*

Fl.

B \flat Cl. *f*

Hn.

135 Recit. *f*

Pno.

Perc.

135 Recit. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

137 Recit.
Slower

Addy **Karl**

A. Do you real-ly think he wants them back? They're his fam-'ly __ Cla-ra is our fam-i-ly and we still want her back.

137 Recit.
Slower

Fl.

B \flat Cl.

Hn.

137 Recit.
Slower

Pno.

Perc.

137 Recit.
Slower

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

139 **Addy** **Karl**

A. Quir-ky and in-tol-er-a-ble are two dif-f'rent things, Karl. (sigh) Let's hope you're right. Let's hope I'm right.

FL. *pp*

B \flat Cl. *pp*

Hn. *Mute freely* *p* *pp*

Pno.

Perc.

Vln. I *pp* *pp*

Vln. II *pp* *pp*

Vla. *pp*

Vc. *pp*

D.B.

142 ♩.=56-60 (♩.=176-184)

Tommy

f

T. Karl, I can't take this an-y-more! These kids are ter-ri-ble, sad-is-tic, lit-tle mon-sters

142 ♩.=56-60 (♩.=176-184)

Fl.

B♭ Cl.

mf

Open

Hn.

mf

142 ♩.=56-60 (♩.=176-184)

Pno.

Perc.

142 ♩.=56-60 (♩.=176-184)

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

f

Vc.

pizz.

mf

f

arco

D.B.

pizz.

mf

f

arco

142 143 144 145 146

147 **Addy** *mp* *Trying to reassure Tommy*

Did you see them try and push me off the cliff?! Tom-my, it's al - right...

147 *mf* *3*

147 *mf* *3* *Mute*

147 *mf* *f* *8va - 1*

147 *mf*

147 *p*

147 *p*

147 *p*

147 *pizz.* *mf*

147 *pizz.* *mf*

Tommy

153 *f* Don't tell me that Ad-dy. It ain't right and you know it! — They're not right! They're not right! They're...

points to his head

153 Fl.

153 B \flat Cl.

153 Hn.

153 Pno. *mf*

153 Perc. *mf* *mp* *mf* *f*

153 Vln. I *mp* *mf* *f*

153 Vln. II *mp* *mf* *f*

153 Vla. *mp* *mf* *f*

153 Vc. *pizz.* *mf* *mp* *mf* *f*

153 D.B. *pizz.* *mf* *mp* *mf* *f*

153 154 155 156 157 158

159 $\text{♩} = 136$

Jane and Billy [Tommy jumps] **Jane** [mockingly] **Karl** *f*

J. B. Right be - hind — you! Aw — — — — — Don't be such a ba - by. E -

159 $\text{♩} = 136$

Fl. *mf* *f*

B♭ Cl. *mf* *f*

Hn. *f*

159 $\text{♩} = 136$

Pno. *f*

Perc. *f*

159 $\text{♩} = 136$

Vln. I *f* *mf* pizz.

Vln. II *f* *mf* pizz.

Vla. *f* *mf* pizz.

Vc. *f* *mf* pizz.

D.B. *f* *mf* pizz.

Recit. $\text{♩} = 90$

165

K. 16/4 Tommy

nough! Tom-my, — why don't you go check if the sher-rif has res-pond-ed to our ran-som Glad-ly!

Recit. $\text{♩} = 90$

165

Fl. 16/4

B \flat Cl. 16/4

Hn. 16/4

Pno. 16/4 *mp*

Perc. 16/4

Recit. $\text{♩} = 90$ arco

165

Vln. I 16/4 *p*

Vln. II 16/4 *p* arco

Vla. 16/4 *p* arco

Vc. 16/4

D.B. 16/4

166 $\text{♩} = 84$ (♩ = ♩)

[Tommy storms off] [kids follow after Tommy] [Addy blocks their way] **Addy** *f*

Not so fast you two! ____ You need ____ to

166 $\text{♩} = 84$ (♩ = ♩)

mf

mf

mf

f

166 $\text{♩} = 84$ (♩ = ♩)

mf *f*

166 $\text{♩} = 84$ (♩ = ♩)

mf *pizz.*

mf *pizz.*

mf *pizz.*

mf *pizz.*

mf *arco* *f*

mf *pizz.* *arco* *f*

166 167 168 169 170 171 172

173

A. stop ___ and think real hard a - bout what you've been do - ing. ___ What do you mean, Miss Ad-dy? ___

177 **Jane**

173

Fl. *mp*

B \flat Cl. *mp*

Hn.

173

Pno. *f* *p*

Perc.

173

Vln. I

Vln. II

Vla. *arco* *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

173 174 175 176 177 178

179 **Billy**

J. We ain't been do-in' no wrong! Yeah Miss Ad-dy, we've just been play-in'! It's not our fault Tom-my ain't got no im - ag - i - na - tion!

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

185 **Addy** *[menacingly]*

B. — Like — I said, just think real hard — on what you've been do-ing and who you've been do-ing it to and

185

Fl.

B \flat Cl.

Hn. *mf* *p*

185

Pno.

Perc.

185

Vln. I

Vln. II

Vla.

Vc. *mp*

D.B. *mp*

185 186 187 188 189 190 191

192

A. what might hap-pen to you _____ if your she - riff dad-dy _____ does-n't a - gree to our ran - som... _____

192

Fl.

B \flat Cl.

Hn.

Pno.

192

Perc.

192

Vln. I

pizz.
mf

Vln. II

pizz.
mf

Vla.

pizz.
mf

Vc.

mf *p*

D.B.

mf *p*

192 193 194 195 196 197

198 **Billy** **Addy** **Jane**

B. Wait, what do you mean by that? What do you think I mean, Bil-ly? But, but, we're just kids!

198

Fl. *mf*

B \flat Cl.

Hn. *mf*

198

Pno. *mf*

Perc.

198

Vln. I

Vln. II

Vla.

Vc. *mf*

D.B. *mf*

198 199 200 201 202 203

Addy **Karl** *[playing along, but putting a restraining hand on Addy, just in case.]*

A. 204 And we're a gang of hard-ened crim-in-als__ used to get-ting our way. I think it's best if you go back to the

Fl. 204

B \flat Cl. *mf*

Hn.

Pno. 204 *mf* *mf*

Perc.

Vln. I 204 *arco mp* *mf* *mp*

Vln. II 204 *arco mp* *mf* *mp*

Vla. 204 *arco mp* *mf* *mp* pizz. *mf*

Vc. 204 *mp* *mf* *mp* pizz. *mf*

D.B. 204 *mf* *mp*

204 205 206 207 208 209 210

211 **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

K. cave now. —

Fl. **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

B♭ Cl. **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

Hn. **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

Pno. **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

Perc. **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

Vln. I **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

Vln. II **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

Vla. **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

Vc. **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

D.B. **212** Very Quick, Frantic $\text{♩} = \text{ca. } 112$

211 212 213 214

arco

arco

pizz.

f

Recit. **Karl** **Addy** **Karl**

215

K. *f*
Are you real-ly sug-gest-ing... Of course not, Karl! Good! We're cons and thieves, not mur-der-ers.

Recit.

215

Fl.

B \flat Cl.

Hn.

Recit.

215

Pno.

Perc.

Recit.

215

Vln. I

Vln. II

Vla.

Vc.

D.B.

216 Tempo Recit. **Addy** Tempo

A. *But ser-i-ous-ly Karl, if he does-n't a-gree to the switch, what do we do?* I

216 Tempo Recit. Tempo

Fl.

B \flat Cl.

Hn.

216 Tempo Recit. Tempo

Pno. *mf* *p*

Perc.

216 Tempo Recit. Tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Recit. Tempo **Karl** *resolutely* *pensively* Recit.

219 think those kids might kill us — in — our sleep and we can't just leave with-out Cla-ra. I know Ad-dy, I know.

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

219 220 221 222

accel. **224** Agitated ♩=120-132**Tommy**

223

T. *f* *3* He said no! He said no, Karl! Aw, geez! What are we gon-na do? I

223 *accel.* **224** Agitated ♩=120-132

Fl. *mf* *3* *f* *f* *f*

B♭ Cl. *mf* *f* *f* *f* *mf* *3*

Hn. *mf* *f* *f* *f*

223 *accel.* **224** Agitated ♩=120-132

Pno. *mf* *f* *f* *f*

Perc. *p* *f* *mf*

223 *accel.* **224** Agitated ♩=120-132

Vln. I *mf* *3* *fp* *fp* *fp* *mp*

Vln. II *fp* *fp* *fp* *fp* *mp*

Vla. *mf* *fp* *fp* *fp* *mp*

Vc. *mf* *f* *mf* *3*

D.B. *mf* *f*

223 224 225 226 227 228

229

T. 8 don't wan-na go to jail, but I can't spend a-noth-er day with those kids! They'll kill me for sure! I just

229

Fl.

229

B \flat Cl.

229

Hn.

229

Pno.

Perc.

229

Vln. I *darkly* *mf*

Vln. II *darkly* *mf*

Vla. *darkly* *mf*

Vc. *espress.* *mf*

D.B.

229 230 231 232 233 234 235

236 240

T. want to go a - way _____ and start o - ver. But I can't leave

236 240

Fl.

B \flat Cl.

Hn.

236 240

Pno.

Perc.

p *cresc. poco a poco*

236 240

Vln. I *p* *slowly building*

Vln. II *p* *slowly building*

Vla. *p* *slowly building*

Vc. *mf* *p*

D.B.

236 237 238 239 240 241

242

T. *8* Cla - ra and what he's pro - pos - ing sounds aw - f'ly nice ex-cept for the jail part I... I... I...

Fl.

B \flat Cl.

Hn.

Pno.

Perc. *mp* *mf*

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc.

D.B.

246 **Karl** *mf* **Tommy**

Slow down Tom-my! What are you say - ing ____ a-bout jail? Read it Karl, just read it!

246

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

251 Ominous ♩=84

Karl

f

K. *f* *re-ceived your let-ter to-day in re-gard to the ran-som you ask for the re-turn of my chil-dren.*

251 Ominous ♩=84

Fl.

B \flat Cl.

Hn.

251 Ominous ♩=84

Pno. *f*

Perc.

251 Ominous ♩=84

arco at the frog

Vln. I *mf*

arco at the frog

Vln. II *mf*

arco at the frog

Vla. *mf*

arco at the frog

Vc. *mf*

arco at the frog

D.B. *mf*

254

K.

Fl.

B \flat Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

257 258

K. *con - fis - cat - ed from your scheme. I'd like to coun - ter your prop-o - si - tion*

257 258

Fl.

B \flat Cl.

Hn.

257 258

Pno.

Perc.

257 258

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B.

260

K. *260*
 You bring Bil-ly and Jane home and I a-gree to take them off your hands ____ and keep them far a-way from ya,

Fl. *260*

B \flat Cl. *260*

Hn. *260*
 Mute
f *mf* *mf*

Pno. *260*

Perc. *260*

Vln. I *260*
f

Vln. II *260*
f

Vla. *260*
f

Vc. *260*
f

D.B. *260*

263 *[takes a deep breath]* *poco rit.* **266** *a tempo*

K. if you turn your-selves in. You had bet-ter come real ear-ly ____ in the morn-ing ____ for the

Fl. *poco rit.* **266** *a tempo*

B \flat Cl. *poco rit.* **266** *a tempo*

Hn. *poco rit.* **266** *a tempo*

Pno. *poco rit.* **266** *a tempo*

Perc.

Vln. I *poco rit.* **266** *a tempo*

Vln. II *poco rit.* **266** *a tempo*

Vla. *poco rit.* **266** *a tempo*

Vc. *poco rit.* **266** *a tempo*

D.B. *poco rit.* **266** *a tempo*

263 264 265 266 267

268

K. town has been quite peace - ful since my chil - dren have been gone, and I can't be res - pon - si - ble ___ for what the

268

Fl.

268

B \flat Cl. *mf*

Hn.

268

Pno.

Perc.

268

Vln. I

Vln. II

Vla.

Vc.

D.B.

268

269

270

271

K. town-folk might do to a-ny-one they see bring-ing them back. Sin-cer-'ly The She-riff."

271

Fl. *mf* 6 *f*

B \flat Cl. *f*

Hn. Open *f*

Pno. *f*

Perc. *f*

271

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

271 272 273 274

275 ♩=92 **Addy**
mf

A. What__ should we do now? We could call his bluff and wait a lit - tle bit

275 ♩=92

Fl.

B \flat Cl.

Hn.

275 ♩=92

Pno. *mf*

Perc.

275 ♩=92

Vln. I

Vln. II

Vla.

Vc.

D.B.

Karl

A. 278 $\frac{3}{4}$ long-er, but I'm not en-ti-re-ly sure that he's bluf-fing. I say we wait a few more days and let the she-riff's

Fl. 278 $\frac{3}{4}$

B \flat Cl. $\frac{3}{4}$

Hn. $\frac{3}{4}$

Pno. 278 $\frac{3}{4}$

Perc. $\frac{3}{4}$

Vln. I 278 $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

D.B. $\frac{3}{4}$

282 284 **Tommy**

K. con - science get to work-ing. No! I'm put-ting my foot down, Karl.

282 284 *mp*

Fl.

B \flat Cl. *mp*

Hn.

282 284 *mf*

Pno.

Perc.

282 284

Vln. I

Vln. II

Vla.

Vc.

D.B.

286

T. If you won't agree to his proposition, I'll turn us in myself!

286

Fl.

286

B \flat Cl.

286

Hn.

286

Pno.

286

Perc.

286

Vln. I

286

Vln. II

286

Vla.

286

Vc.

286

D.B.

290 Flowing smoothly ♩=ca. 132

mf

T. I'm a grown per-son with mas-cu-line pro-

290 Flowing smoothly ♩=ca. 132

mp < >

Fl.

mp < >

B♭ Cl.

mp < >

Hn.

290 Flowing smoothly ♩=ca. 132

Pno.

to Glock

Perc.

290 Flowing smoothly ♩=ca. 132

mp

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

D.B.

297

T. *cli-vi-ties* _____ and *hab-its* of *self - de - fense,* _____ but

Fl. *mp* < > < > *mp* < > < > < >

B \flat Cl.

Hn.

Pno. *mp* < > < > < >

Perc.

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

D.B. *pizz.*

mp

297 298 299 300 301 302 303

304 *più mosso* *poco accel.*

T. there is a time when all sys - tems of e - go - ti - sm and pre - dom - i - nance fail.

Fl. *mp* *poco accel.*

B \flat Cl. *mp*

Hn. *mp*

Pno. *mp* *poco accel.*

Glk. *mp*

Vln. I *mp* *poco accel.*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.

304 305 306 307 308 309 310

312 A bit faster ♩=144

mf

T. *mf* I have been sub - jec - ted to su - per - na - tu - ral tor - tures

Fl. *mf*

B♭ Cl. *mf*

Hn. *mf*

Pno. *f*

Glk.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

319

T. and I've tried to be faith - ful to our cause _____

Fl. *mp* < > < > < >

B \flat Cl.

Hn.

Pno.

Glk. *mf*

Vln. I *mp* < > < > < >

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

319 320 321 322 323 324 325

326 *più mosso* *poco accel.* *mf*

T. but there is a lim-it, there is a lim-it to what a man can han-dle. _____ Through

Fl. *più mosso* *poco accel.*

B \flat Cl.

Hn.

Pno. *più mosso* *poco accel.* *mf*

Glk.

Vln. I *più mosso* *poco accel.* *mf*

Vln. II

Vla.

Vc. *mf*

D.B.

326 327 328 329 330 331 332 333 334 335

336 A bit faster ♩=152

T. all of our cons and schemes and our she - nan-i-gans I have nev-er,

336 A bit faster ♩=152

Fl. *p*

B♭ Cl. *p* *mp*

Hn. *p* *mp*

336 A bit faster ♩=152

Pno. *mp*

Glk. *f*

336 A bit faster ♩=152

Vln. I *f* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

D.B. *f* *mp*

336 337 338 339 340 341 342 343

344 352

T. nev-er wav-ered, I have nev-er nev-er lost my nerve. I have nev-er

344 352

Fl. *mf*

B \flat Cl. *mf* *mf*

Hn. *mf* *mf*

344 352

Pno. *mf*

Glk.

344 352

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

D.B. *mf*

344 345 346 347 348 349 350 351 352 353

354

T. nev-er wav-ered I have nev - er nev - er lost my nerve _____ un - til we kid-napped these

354

Fl. *mf*

B \flat Cl. *mf*

Hn.

354

Pno.

Glk.

354

Vln. I *p* *f* *mp*

Vln. II *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

354 355 356 357 358 359 360 361 362 363

364 *più mosso* *poco accel.* **370** A bit faster ♩=160

T. hell de-mons _____ dis - guised as chil - dren. _____ The mar-tyrs from

Fl. *più mosso* *poco accel.* **370** A bit faster ♩=160
mf < > *mf* < >

B♭ Cl. *mf* < >

Hn. *f*

Pno. *più mosso* *poco accel.* **370** A bit faster ♩=160
mp *f*

Glk. *mf*

Vln. I *più mosso* *poco accel.* **370** A bit faster ♩=160
mp

Vln. II *mp*

Vla. *mp*

Vc. *pizz.* *arco* *f* *mp*

D.B. *pizz.* *f* *mp*

364 365 366 367 368 369 370 371

372

T. old times _____ have not suf-fered near-ly as much ev-en in their death _____

Fl. *p* < > *p* < >

B \flat Cl. *p* < > *p* < >

Hn.

Pno.

Glk.

Vln. I

Vln. II

Vla.

Vc.

D.B.

372 373 374 375 376 377 378 379

380 *cresc.* **385** $\text{♩} = 172$ *f*

T. — as I have suf-fered with these chil-dren. I would

Fl. *p* $\text{♩} = 172$ **385**

B \flat Cl. *p* $\text{♩} = 172$ **385** *f*

Hn. *f*

Pno. *f* $\text{♩} = 172$ **385** *mf*

Glk.

Vln. I *mf* $\text{♩} = 172$ **385** *f* *mf*

Vln. II *mf* $\text{♩} = 172$ **385** *f* *mf*

Vla. *mf* $\text{♩} = 172$ **385** *f* *mf*

Vc. *mf* $\text{♩} = 172$ **385** *f* *mp*

D.B. *mf* $\text{♩} = 172$ **385** *f* *mp* *arco*

380 381 382 383 384 385 386 387

388

T. stand with-out bat - ting an eye through earth - quakes, fire and

388

Fl.

388

B \flat Cl.

388

Hn.

388

Pno. *f* *mf*

Perc.

388

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

D.B. *f*

388 389 390 391 392 393

394 396

T. flood, pok - er games, dyn - a - mite, church re - viv - als, po -

394 396

Fl. *mf* *f*

B \flat Cl. *mf* *f* *mf*

Hn.

394 396

Pno. *f*

Perc.

394 396

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *f*

D.B. *f*

394 395 396 397 398 399 400

401

T. *lice cha-ses, _____ and train rob-ber-ies _____ and ev - en a tor -*

Fl.

B \flat Cl. *p* \longrightarrow *fp*

Hn. *p* \longrightarrow *fp*

Pno.

Perc.

Vln. I *fp* $\langle f \rangle$ *mf*

Vln. II *fp* $\langle f \rangle$ *mf*

Vla. *fp* $\langle f \rangle$ *mf*

Vc.

D.B.

401

402

403

404

405

406

407

T. na - do _____ but I can - not _____

407

Fl. *f* *mp*

B \flat Cl. *f* *f*

Hn. *mp*

407

Pno. *f*

Perc.

407

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

407 408 409 410 411

412

T. *f* *mp* *f* *mp* *mp*

Fl. *f* *mp* *f* *mp* *mp*

B \flat Cl. *mp*

Hn. *f* *mp* *f*

Pno. *f* *f* *mf*

Perc.

Vln. I *f* *f* *f* *f* *f*

Vln. II *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f*

Vc. *f* *f* *f* *f* *f*

D.B. *f* *f* *f* *f* *f*

412 413 414 415 416

I can - not I can - not with - stand

417

T. — these — chil - dren! —

Fl. *f*

B \flat Cl. *f*

Hn. *f*

Pno. *f*

Perc.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

417 418 419 420 421

422 Recit $\text{♩} = \text{ca. } 120$

T. *f*
It's the on - ly op - tion! I'm not spend-ing an - oth - er day ____ with those kids!

422 Recit $\text{♩} = \text{ca. } 120$

Fl. *mf*

B \flat Cl. *mf*

Hn.

422 Recit $\text{♩} = \text{ca. } 120$

Pno. *mf*

Perc.

422 Recit $\text{♩} = \text{ca. } 120$

Vln. I *mf*

Vln. II *mf*

Vla. pizz.

Vc. pizz.

D.B. pizz.

[illegible]

430

Billy **Jane** **Billy**

J. B. — ha ha! Ha ha ha — ha ha! Sharp-en and saw to build our game Mouse-trap is how we'll have fun to-day!

430

Fl.

B \flat Cl.

Hn.

f

430

Pno.

Perc.

430

Vln. I

pizz.

Vln. II

Vla.

arco

f

Vc.

arco

f

D.B.

pizz.

arco

f

430 431 432 433 434 435 436

439

Jane and Billy

Addy

Tommy

J. B.

Ha ha ha ha ha ha ha! That does - n't sound good... Please Karl, please! I can't take it no

439

Fl.

B \flat Cl.

Hn.

439

Pno.

stacc.

mf

Perc.

439

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

437 438 439 440 441 442 443 444

445

Addy

450

T. more! Karl, I think they'll kill us for sure as soon as we close our eyes!

445

Fl. *mf* *mf*

B♭ Cl. *mf*

Hn. *mf* *f*

450

Pno. *f* *8va*

Perc. *f*

450

Vln. I *mf* *f* arco *mf* *f*

Vln. II *mf* *f* arco *mf* *f*

Vla. *mf* *f* *slide* *f*

Vc. *pizz.* *f* *slide* *f*

D.B. *pizz.* *f* *slide* *f*

445 446 447 448 449 450 451 452 453

Karl

454 **459** $\text{♩} = 132$

A. — Al - right! Al - right! To tell you the truth those lit - de

Fl. **459** $\text{♩} = 132$

B \flat Cl. **459** $\text{♩} = 132$

Hn. **459** $\text{♩} = 132$

Pno. **459** $\text{♩} = 132$

Perc. **459** $\text{♩} = 132$

Vln. I **459** $\text{♩} = 132$ arco *p*

Vln. II **459** $\text{♩} = 132$ arco *p*

Vla. *slide* **459** $\text{♩} = 132$ pizz. *p*

Vc. *slide* **459** $\text{♩} = 132$ pizz. *p*

D.B. *slide* **459** $\text{♩} = 132$

454 455 456 457 458 459 460 461

462

K. brats are fray - ing my nerves too. We'll take them back and turn our-selves in

462

Fl.

462

B \flat Cl.

462

Hn.

462

Pno.

462

Perc.

462

Vln. I

Vln. II

Vla.

Vc.

D.B.

462 463 464 465 466 467 468

469

K. and pray the sher - iff keeps his word to save us

469

Fl.

B \flat Cl.

Hn.

469

Pno.

Perc.

469

Vln. I

Vln. II

Vla.

Vc.

D.B.

475 *rit.*

K. from his son and daugh - ter. _____

475 *rit.* *p* **to Bass Cl.**

Fl.

B \flat Cl. *p*

Hn.

475 *rit.*

Pno.

Perc.

475 *rit.*

Vln. I

Vln. II

Vla.

Vc.

D.B. *pizz.*

475

476

477

478

479

480

Act II

Scene 3

Clara, Jane, Billy, Addy, Sam, Tommy, Karl, Earl, Bob, Townspeople

Scene: The Summit Town Jail early in the morning. On one side of the stage, the gang arrives in town with the children. On the other side of the stage, Clara occupies a cell in the jail. As the scene goes on, more and more townspeople awake and go about their daily business.

Jane
Not too fast ♩=56-60 (♩=170-180) *mp*

Billy
mf

Jane This is a bit ri-dic-u-lous don't ya think? hon-est - ly,

Not too fast ♩=56-60 (♩=170-180)

Flute

Bass Clarinet
mp

Bass Clarinet *mp*

Horn in F

Not too fast ♩=56-60 (♩=170-180)

Piano

Percussion
p

Not too fast ♩=56-60 (♩=170-180)

Violin I *mf* *mp*

Violin II *mf* *mp*

Viola *mf* *mp*

Cello *arco* *mf pizz.* *mp*

Double Bass *mf* *mp*

1 2 3 4 5

6 9 Addy Karl

B. ya'll just don't know how to have fun. You boo-by trapped the cave. And

6 9

Fl.

B. Cl. *f* *mp*

Hn. *mp*

6 9

Pno. *mp* *f* *mp*

Perc. *f* *mp*

6 9

Vln. I *f*

Vln. II *f*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f*

10

Billy **Jane**

K. tried to build a guil-lo - tine. Oh that thing? It was for ed - u - ca - tion - al pur-pos-es. — In

10

Fl. *mf* to B. Clar.

B. Cl. *mf*

Hn.

Pno.

Perc. *p*

10

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf* pizz.

10 11 12 13

14 Billy

J. school we were learn-ing a-bout the French Rev-o-lu-tion and we want-ed to see how it worked. We were gon-na use it on

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I *pizz.*
mp

Vln. II *pizz.*
mp

Vla. *pizz.*
mp

Vc. *mp*

D.B. *mp*

19 A bit quicker

Tommy

B. *mp* *mumbled to himself*
 logs. On - ly if you could-n't get our heads in it.

19 A bit quicker

Fl. *mp*

B \flat Cl. *f* *3*

Hn.

19 A bit quicker

Pno. *mp*

Perc. *mp*

19 A bit quicker

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *pizz.* *mp*

D.B. *pizz.* *mp*

Recit. Jane Billy Addy 24 Angrily ♩=ca.124

J. B. 23 *[taunting]* 3 What was that Tom-my? Did you say you want-ed to play Tom-my? That's it, ev - 'ry-one stop! Now

Fl. 23 Recit. 24 Angrily ♩=ca.124

B♭ Cl. 23

Hn. 23

Pno. 23 Recit. 24 Angrily ♩=ca.124

Perc. 23

Vln. I 23 Recit. 24 Angrily ♩=ca.124 *fp*

Vln. II 23 *fp*

Vla. 23 *fp*

Vc. 23 *f*

D.B. 23 *f*

23 24 25 26

27

A. you, lis - ten — to me and you lis - ten well. Don't think for a min - ute that you have

27

Fl.

B♭ Cl.

Hn.

27

Pno.

Perc.

27

Vln. I

Vln. II

Vla.

Vc.

D.B.

27 28 29 30 31

32 36

A. a - ny of us fooled: — you are hor-ri-ble, nas-ty, lit-tle chil-dren. You may try to act cute and

32 36

Fl.

B♭ Cl.

Hn.

32 36

Pno.

Perc.

32 36

Vln. I

Vln. II

Vla.

Vc.

D.B.

32 33 34 35 36

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

37

A. in-no-cent, but we all know that is-n't the case. I _____ don't know how your par - ents keep you from

37

Fl. *f*

B \flat Cl. *f*

Hn. *f*

37

Pno. *mp*

Perc. *f* *mp*

37

Vln. I *fp* *f* *mp*

Vln. II *fp* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *fp* *f*

D.B. *fp* *f*

37 38 39 40 41 42

43

A. *mas - sa - cr - ing — the whole town, or set - ting your house on fire just to watch it burn,*

43

Fl.

B♭ Cl.

Hn.

Pno.

Perc. *sizzle cymbal preferred if available*

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

48

A. but I've got a pret-ty good i-dea-a. Kids like you on-ly re-pond to one thing: your

48

Fl.

B♭ Cl.

Hn.

48

Pno.

Perc.

48

Vln. I

Vln. II

Vla.

Vc.

D.B.

48 49 50 51 52 53

mf *mp* *p* *mf* *p* *mf*

mf *mp* *p* *mf* *p* *mf*

mf *mp* *p* *mf* *p* *mf*

mf *p* *mf* *p* *mf*

p *mf* *p* *mf*

54 59

A. *moth-er. I don't know _____ your mom-ma, or how she makes you toe the line, _____*

54 59

Fl. *mf*

B♭ Cl. *mf*

Hn.

54 59

Pno.

Perc. *p* *mf*

54 59

Vln. I *p* *mf* *sub. p*

Vln. II *p* *mf* *sub. p*

Vla. *p* *mf* *sub. p*

Vc. *p* *mf*

D.B. *p* *mf*

54 55 56 57 58 59

60

A. *f* *mp*

— but I swear — to high hea-ven, if you don't keep your mouths shut, walk nice-ly and do what we

60

Fl. *p* *mf* *p* *mf* *p* *mf*

B♭ Cl. *p* *mf* *p* *mf* *p* *mf*

Hn.

60

Pno.

Perc.

60

Vln. I *mf* *p* *mf* *p* *mf*

Vln. II *mf* *p* *mf* *p* *mf*

Vla. *mf* *p* *mf* *p* *mf* pizz.

Vc. *mf*

D.B.

60 61 62 63 64 65

66 **67**

A. *f*
say, I will tell her ev - 'ry sin - gle thing you've done and said _____ since we took you.

66 **67**

Fl. *f*

B♭ Cl. *f*

Hn. *f*

66 **67**

Pno. *f*

Perc.

66 **67**

Vln. I *f* pizz. *mf* arco

Vln. II *f* pizz. *mf* arco

Vla. *f* *mf* arco

Vc. *f* pizz. *mf* arco

D.B. *f* *mf* arco

66 67 68 69 70 71

72 **73** Recit. **Billy and Jane**

A. Now ask _____ your - selves do you real-ly want your mom-ma to hear all of that? No ma'am.

72 **73** Recit.

Fl. *mf*

B \flat Cl. **to Bass Cl.**

Hn.

72 **73** Recit.

Pno.

Perc.

72 **73** Recit.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f*

72 73 74

75 **Addy** **Billy and Jane** **Addy**

A. That's what I thought now leave Tom - my a - lone. Yes ma'am. And ap - o - lo - gize.

75

Fl. *mf*

B♭ Cl.

Hn.

75

Pno.

Perc.

75

Vln. I

Vln. II

Vla.

Vc.

D.B. pizz. *mf*

75 76 77

78 **Billy and Jane** **79** **Karl**

J.
B. Sor - ry Tom-my. Now that we've got that set - tled, let's get a move on. I want to be in

78 **79**

Fl.

B♭ Cl.

Hn.

78 **79**

Pno.

78 **79**

Perc.

78 **79**

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

80

K. town — by sun - set, so no one sees us bring - ing you two back. I don't want a mob on our hands.

80

Fl.

B♭ Cl.

Hn.

80

Pno.

Perc.

80

Vln. I

Vln. II

Vla.

Vc.

D.B.

82 Tempo $\text{♩} = 86-90$ ($\text{♩} = 170-180$) (2+3)

Fl. *marc.* *f*

B. Cl. *marc.* *f*

Hn. *marc.* *f*

Pno. *f marc.*

Perc. *mf*

Vln. I *f marc.*

Vln. II *f marc.*

Vla. *f marc.*

Vc. *f marc.*

D.B. *arco*

82 *f* 83 84 85 86 87

88 ♩ = 56-60

Fl. *mp* *f*

B. Cl. *mf* *f* *mp*

Hn. *mp*

Pno. *f* *p*

Perc. **Glock.** *p* *mf*

88 ♩ = 56-60

Vln. I *pp* *f* *mf*

Vln. II *pp* *f* *mf*

Vla. *pp* *f* *mf*

Vc. *mf* *f* *mf*

D.B. *mf* *f* *mf*

88

89

90

91

92

93

94

95

101 ♩=120

Clara
mp [stretching and yawning]

Sam
mp

Clara

What time is it? — Al-most six thir-ty. At night?!

101 ♩=120

to B \flat Clar.

101 ♩=120

101 ♩=120

(anvil)

101 ♩=120

96 97 98 99 100 101 102 103

104 **Sam** **Clara**

S. No, in the morn-ing. It's al-most sun-rise. — Why on earth are you all up this ear-ly?

104

FL.

B♭ Cl.

Hn.

104

Pno.

Perc.

104

Vln. I

Vln. II

Vla.

Vc.

D.B.

104 105 106 107 108 109

110 **Sam** 112 **Bob**

S. Do-ing our civ-ic du-ty, Miss Cla-ra. More — like har-rass-ing (hic) law a-bid-ing cit-i-zens who are

110 112 *mf* **B \flat Clar.** *mf*

Fl.

B \flat Cl.

Hn. *mf*

110 112

Pno.

Perc.

110 112

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

110 111 112 113 114 115

116

Earl **Sam** **Bob**

Bob just mind-ing their own bus'-ness. You were yell-ing at a porch swing. And threat-ning to punch it in the face. I had the

116

Fl.

B♭ Cl. *mf*

Hn.

Pno. *mp* *f*

Perc.

Vln. I *p*

Vln. II *p*

Vla. *p* arco

Vc. *f* *p*

D.B. *f*

116 117 118 119 120 121

122

Bob

125

Sam

mf

si - tu - a - tion (hic) en - tire - ly un - der con - trol! (hic) We aren't up just to

122

125

Fl.

B♭ Cl.

Hn.

122

125

Pno.

f

Perc.

122

125

Vln. I

p

Vln. II

p

Vla.

p

Vc.

pizz.

mf

f

D.B.

pizz.

mf

f

122 123 124 125

126

S. keep you from drunk-en - ly hurt-ing your - self, Bob. We're al - so wait - ing for Miss Cla-ra's

126

Fl.

B♭ Cl.

Hn.

126

Pno.

Perc.

126

Vln. I

Vln. II

Vla.

Vc. arco *p*

D.B.

129

S. friends to bring back Bil - ly and Jane. I changed my mind, I'm

Bob *mp*

129

Fl.

129

B♭ Cl.

129

Hn.

129

Pno.

129

Perc.

129

Vln. I

Vln. II

Vla.

Vc.

D.B.

132 *[Earl chuckles]* **Earl** *mf*

Bob: glad I'm safe in this cell. Well, Miss Cla-ra's friends can't wait to join you.

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

137 Not too fast $\text{♩} = 56-60$ ($\text{♩} = 170-180$)
(3+2+2 / 2+2+3)

Sam *[said to Clara and Bob as he looks out the window.]* **Clara** **Sam** **Earl**

S. Looks like ya'll are gon-na have com-pa-ny. Is some-one bring-ing us break-fast? What? No. ____ Your

137 Not too fast $\text{♩} = 56-60$ ($\text{♩} = 170-180$)
(3+2+2 / 2+2+3)

Fl. *mf* *mp*

B♭ Cl. *mf* *mp*

Hn. *mf* *mp*

137 Not too fast $\text{♩} = 56-60$ ($\text{♩} = 170-180$)
(3+2+2 / 2+2+3)

Pno.

Perc. *mf* *p*

137 Not too fast $\text{♩} = 56-60$ ($\text{♩} = 170-180$)
(3+2+2 / 2+2+3)

Vln. I *f* *pizz.* *mf*

Vln. II *f* *pizz.* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

137 138 139 140 141

142 *rall.* **145** *a tempo*

E. friends have come to turn them-selves in.

Fl. *rall.* **145** *a tempo*

B \flat Cl. *mp* *f*

Hn. *mp* *f*

Pno. *rall.* **145** *a tempo*

Perc. *f*

Vln. I *rall.* **145** *a tempo* arco *f*

Vln. II *f* arco

Vla. *f* arco

Vc. *mp* *f*

D.B. *mp* *f*

142 143 144 145 146 147

148 Quick and Lively ♩.=152 **Billy and Jane** **Billy and Jane**

E. Dad - dy! Dad - dy! Dad - dy! Dad - dy!

Fl. *fp* *f* *fp* *f*

B♭ Cl. *fp* *f*

Hn.

Pno.

Perc. *mp* *f*

Vln. I *fp* *f* *fp* *f*

Vln. II *fp* *f* *fp* *f*

Vla. *fp* *f* *fp* *f*

Vc. *fp* *f*

D.B.

148 149 150 151 152 153 154 155

156 **Earl** *Earl and kids hug*

J.
B. Bil-ly! Jane! —

Fl. *fp* *f* *mf*

B♭ Cl. *fp* *f* *mf*

Hn. *fp* *f*

Pno. *mf*

Perc. *mp* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

D.B.

156 157 158 159 160 161 162 163 164 165 166

167 Recit. **Jane**

E. Are ya glad to be back home kids? I guess, It was fun camp-ing out but...

167 Recit.

Fl. *mf*

B \flat Cl. *mf*

Hn.

167 Recit.

Pno.

Perc.

167 Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

170 ♩=104

Billy *pointing to Karl et al.* **Earl**

B. 169 It was kin-da bor-ing They don't real-ly — know how to play. Well, you're mom-ma and I have told you that not

170 ♩=104

Fl. 169 *mf*

B♭ Cl. 169 *mf*

Hn. 169

170 ♩=104

Pno. 169

Perc. 169

170 ♩=104

Vln. I 169 *mp*

Vln. II 169 *mp*

Vla. 169 *mp*

Vc. 169 *mp*

D.B. 169

173 Sam

E.
 ev-ery-one plays the same way. Dif-f'rent peo-ple have dif-f'rent def-i-ni-tions of fun. Most ad-ults don't find

173

Fl.

B♭ Cl.

Hn.

173

Pno.

Perc.

173

Vln. I

Vln. II

Vla.

Vc.

D.B.

173 174 175 176 177 178

179

Bob **Tommy** **Karl** **184**

S. ha-voc and cha-os ve-ry fun, for ex-am-ple. Or de-struc-tion and dis-mem-ber-ment. Isn't that the truth! A-hem, Well,

179

Fl. **184** *mf* *mp*

B♭ Cl. *mf* *mp*

Hn. *mf* *mp*

179

Pno. **184** *mf*

Perc.

179

184

Vln. I

Vln. II

Vla.

Vc.

D.B.

179 180 181 182 183 184

185

K. she-riff, — we've kept our part of the bar-gain. Are you — pre-pared to keep yours too? —

185

Fl.

B♭ Cl.

Hn.

185

Pno.

Perc.

185

Vln. I

Vln. II

Vla.

Vc.

D.B.

190 **Earl** **Sam** **Addy** *[approaches Addy]*

E. Ab - so-lute-ly Sam, would you like to do the hon-ors? My plea-sure. Miss...? Ad-dy.

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

190 191 192 193 194 195

199 A bit quicker ♩=112

Sam

S. Right this way, Miss Ad-dy, you'll be bunk-ing with Miss Cla-ra. Hi Ad-dy! Hi Karl! Hi Tom - my!

Clara

199 A bit quicker ♩=112

Fl.

B♭ Cl.

Hn.

199 A bit quicker ♩=112

Pno.

Perc.

199 A bit quicker ♩=112

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

mp

fp

mp

fp

mp

fp

mp

fp

arco

201

C. I've missed you guys! It's been pret-ty bor - ing here with - out you. I heard that those kids were aw - ful, I

201

Fl.

B♭ Cl.

Hn.

201

Pno. *mf*

Perc.

201

Vln. I

Vln. II

Vla.

Vc.

D.B.

201 202 203 204 205

206 **Addy**
[consolingly]

C. hope you're al - right! I'd feel so bad if... Hush now Cla - ra, We're fine. We're just glad to see you.

Fl. *mp*

B♭ Cl. *mp*

Hn.

Pno. *mf*

Perc.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

210 Recit.

Billy **Jane**

J. B. *f* Hey! — Wha-da - ya mean, "aw - ful"? You kid-napped us, re-mem - ber? We're not the crim-in-als here!

210 Recit.

Fl. *f*

B♭ Cl.

Hn.

210 Recit.

Pno.

Perc.

210 Recit.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B.

The musical score for rehearsal mark 210 is divided into three systems. The first system features vocal recitatives for Billy and Jane. Billy's part begins with a forte (f) dynamic and includes a triplet. Jane's part follows. The second system shows the orchestral accompaniment for Flute (Fl.), B-flat Clarinet (B♭ Cl.), and Horn (Hn.), all starting with a forte (f) dynamic. The third system continues the orchestral accompaniment for Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), all starting with a fortissimo (fp) dynamic.

211

Bob **Earl**

Bob: Not yet, a - ny - way. Kids, go run home to your mom - ma, now. She's missed you.

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

211

212

213 Quick $\text{♩} = 144$

Jane **Billy** **Jane** **Billy**

J. B. O - kay, Dad-dy, O - kay, Dad-dy Bye! ... Bye!

213 Quick $\text{♩} = 144$

Fl. *mp* *f* *p*

B♭ Cl. *mp* *f* *p*

Hn.

213 Quick $\text{♩} = 144$

Pno. *mp* 2 2

Perc.

213 Quick $\text{♩} = 144$

Vln. I *mf* 7 *f*

Vln. II *mf* 7 *f*

Vla. *mf* 7 *f*

Vc. *mf* 7 *f* *mp* 2 2

D.B. *mp* 2 2

213 214 215 216 217 218 219 220

221

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

221 222 223 224 225 226 227 228

fl.
f

f
mf
f

mf
f

p — *f*

mf
f

p
f

p
f

f

f

229 Billy and Jane

mf Good morn-ing ev-ery - bo-dy! — *f* Good morn-ing ev-ery - bo-dy! —

Townpeople

f Good morn - ing... *f* Good morn - ing... *f* Good morn - ing... *f* Good morn - ing...

229

229

229

229 230 231 232 233 234 235 236 237 238

mp *mp* *mp* *mp*

f *f* *f* *f*

239 *mf* *f*

C
H
O
R
U
S

Bil-ly? — You're back? They're back! Oh no!

Bil-ly? — You're back? They're back! Oh no!

Jane? — You're back? They're back! Oh no!

Jane? — You're back? They're back! Oh no!

239

Fl.

B♭ Cl.

Hn.

239

Pno.

239

Perc.

239

Vln. I

Vln. II

Vla.

Vc.

D.B.

239 240 241 242 243 244 245 246 247 248

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

249 Recit.

Sam **Tommy**

mf

S. Karl, Tom-my, You'll be in this cell, next to Bob. You just keep those kids a-way from me, and I'll go where-ev-er you want me!

249 Recit.

Fl.

B \flat Cl.

Hn.

249 Recit.

Pno.

Perc.

249 Recit.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Karl

251

K. 8

Speak-ing of which, how are you go-ing to keep them a-way from us? — I mean, you work here,

251

Fl.

251

B \flat Cl.

251

Hn.

251

Pno.

251

Perc.

251

Vln. I

251

Vln. II

251

Vla.

251

Vc.

251

D.B.

254 Relaxed ♩=144

Earl *mf*

253

K. sure-ly they're going to come and vi-sit you.and try to tor-ment us in the pro-cess. Don't wor-ry a-bout that. ____ You're

254 Relaxed ♩=144

253

Fl. *mp*

B♭ Cl. *mp*

Hn. *mp*

254 Relaxed ♩=144

253

Pno.

Perc. *mp*

254 Relaxed ♩=144

253

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

D.B. *mp* pizz.

258

E.

want-ed in sev-eral towns, so I've ar - ranged for you to be trans-fered out to the State Pe - ni - ten-ti-a-ry — next

258

Fl.

B♭ Cl.

Hn.

258

Pno.

Perc.

258

Vln. I

Vln. II

Vla.

Vc.

D.B.

258 259 260 261 262 263 264 265 266 267

268 **270**

E. week. Once they pick you up — you'll ne - ver have to wor-ry a - bout my kids a-gain.

268 **270**

Fl.

B♭ Cl.

Hn.

268 **270**

Pno.

268 **270**

Perc.

268 **270**

Vln. I

Vln. II

Vla.

Vc.

D.B.

268 269 270 271 272 273 274 275 276

277 [Karl settles into the cell]

278 **Karl** **Earl**

K. I have to ask — How do I keep my kids in line?

278 *mp*

278 *p*

Pno.

Perc.

278 *arco* *pp*

Vln. I *pp* *arco*

Vln. II *pp* *arco*

Vla. *pp* *arco*

Vc.

D.B.

277 278 279 280 281 282 283 284 285 286 287 288

289 **Addy** **292**

A. Yes!

289 **Tommy**

T. Yes!

289 **Karl** **Earl** *[fondly]*

K. Yes! I do what I can, _____ set rules and en - force them,

289 **292**

Fl. *mp*

B \flat Cl. *mp*

Hn. *mp*

289 **292**

Pno.

Perc.

289 **292**

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

D.B.

289 290 291 292 293 294 295

296 301

A. Addy *f*

I knew it! I

E. 301

but it's real - ly their mo - ther that makes them toe the line.

Fl. 301

B \flat Cl. 301

Hn. 301

Pno. 301

Perc. 301

Vln. I 301

mf

Vln. II 301

mf

Vla. 301

mf

Vc. 301

mf

D.B. 301

302

A. told you! It's al - ways the mo - ther that keeps kids in line. *She must be one hell of a woman!*

302

Fl.

302

B♭ Cl.

302

Hn.

302

Pno.

302

Perc.

302

Vln. I

302

Vln. II

302

Vla.

302

Vc.

302

D.B.

302 303 304 305 306 307

308 **Earl**
fondly

E. She is, al-ways has been. When I first met The - re - sa, I had to ar - rest her

308
mp

Fl.

308
mp

B♭ Cl.

308
mp

Hn.

308

Pno.

308

Perc.

308

Vln. I
mp

Vln. II
mp

Vla.

Vc.

D.B.

308 309 310 311 312 313 314 315

316

E. — for break-ing in-to the bank be-cause she need-ed the mon-ey from her lock-box for some af-ter hours

316

Fl.

B♭ Cl.

Hn.

316

Pno.

Perc.

316

Vln. I

Vln. II

Vla.

Vc.

D.B.

316 317 318 319 320 321 322

323

All **Earl**

E. bus-iness. What? (chuckles) It's a long story, but she can more than handle anything those kids throw at her!

C
H
O
R
U
S

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

323 324 325 326

327 Quick ♩.=144

C
H
O
R
U
S

327 Quick ♩.=144

Fl.
B \flat Cl.
Hn.

327 Quick ♩.=144

Pno.

Perc.

327 Quick ♩.=144

Vln. I
Vln. II
Vla.
Vc.
D.B.

327

328

329

330

331

332

333

334

335 (♩.=♩) *mf*

C H O R U S

No! Stop! Don't touch that! Leave it a - lone!

No! Stop! Don't touch that! Leave it a - lone!

No! Stop! That's not a toy!

No! Stop! That's not a toy!

335 (♩.=♩)

Fl.

B^b Cl.

Hn.

335 (♩.=♩)

Pno.

Perc.

335 (♩.=♩)

Vln. I

Vln. II

Vla.

Vc.

D.B.

335

336

337

338

339

340

341

[illegible]

348 **Sam** *mf*

S. Sounds like _____ the town's fig - ured out that Bil - ly and Jane _____ are back.

348 *mp*

Fl.

B \flat Cl. *mp*

Hn.

348

Pno.

Perc. *mp*

348

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B.

348 349 350 351 352 353 354 355 356

357

C H O R U S

f They're back! They're back! Dear God, why are they

f They're back! They're back! Dear God, why are they

f They're back! They're back! Dear God, why are they

f They're back! They're back! Dear God, why are they

357

Fl.

B♭ Cl.

Hn.

357

Pno.

Perc.

357

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

D.B.

mf

mf

mf

mf

357 358 359 360 361 362 363 364

365

C
H
O
R
U
S

back?! They're back! They're back! Dear God,

back?! They're back! They're back! Dear God,

back?! They're back! They're back! Dear

back?! They're back! They're back! Dear

365

Fl.

B♭ Cl.

Hn.

365

Pno.

Perc.

365

Vln. I

mp

mf

mp

Vln. II

mp

mf

mp

Vla.

mp

mf

mp

Vc.

mp

mf

mp

D.B.

365 366 367 368 369 370 371

372

C
H
O
R
U
S

why are they back?!
why are they back?!
God, why are they back?!
God, why are they back?!

Fl.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

372 373 374 375 376 377 378 379

p

p

p

pp

380 **Karl** *mf* **Bob** *f*

K. I ne-ver thought I'd say this, but I'm glad we're in these cells. A-men to that, (hic) rev-'rend!

380

Fl.

B♭ Cl.

Hn.

380

Pno.

Perc.

380

Vln. I

Vln. II

Vla.

Vc.

D.B.

382 *Time passes in the jail cells...*

C. *f* A - men! _____

A. *f* A - men! _____

T. *f* A - men! _____

K. *f* A - men! _____

Bob *f* A - men! _____

382 *Time passes in the jail cells...*

Fl. *p*

B \flat Cl. *mp*

Hn.

382 *Time passes in the jail cells...*

Pno. *f* *p*

Perc. *mp*

382 *Time passes in the jail cells...*

Vln. I *mp*

Vln. II

Vla.

Vc.

D.B.

389

Fl.

B♭ Cl.

Hn.

mp

Pno.

Perc.

Vln. I

Vln. II

Vla.

mp

Vc.

D.B.

arco

389 390 391 392 393 394 395

Detailed description: This is a page of a musical score for measures 389 through 395. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Piano (Pno.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. Measure 389 starts with a treble clef and a key signature of one sharp. The Flute part has a melodic line with eighth notes. The B♭ Clarinet and Horn parts are mostly rests. The Piano part has a bass line with eighth notes. The Percussion part has a snare drum pattern. The Violin I and Violin II parts are mostly rests. The Viola part has a melodic line with eighth notes. The Violoncello and Double Bass parts have a bass line with eighth notes. The Double Bass part has a marking 'arco' in measure 394. The dynamics 'mp' (mezzo-piano) are marked in measures 389, 391, and 394.

397

Clara

mf

So... What have you been up to?

397

pp

397

397

396 397 398 399 400 401 402

Detailed description of the musical score: The score is for measures 396 to 402. The Clarinet (C.) part has a vocal line starting at measure 397 with the lyrics 'So... What have you been up to?'. The Flute (Fl.) part has a melodic line starting at measure 396, marked *pp*. The B-flat Clarinet (Bb Cl.) and Horn (Hn.) parts are mostly silent. The Piano (Pno.) part has a melodic line in the right hand starting at measure 396. The Percussion (Perc.) part has a single note at measure 397. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts are mostly silent.

403 $\text{♩} = 76$

Karl

mf

K. It looked like a good thing but wait 'til I tell you, kid-nap-ping's not a con-man's game. But

403 $\text{♩} = 76$

Fl.

B♭ Cl.

Hn.

403 $\text{♩} = 76$

Pno. *mp*

Perc.

403 $\text{♩} = 76$

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

D.B.

403 404 405 406 407 408 409 410

414

Addy
mf

A. 411 I wish we had gone home to Pop - lar Cove and

K. what was I to do with Cla-ra caught up with the law?

414

Fl. *mp*

B \flat Cl.

Hn.

414

Pno.

Perc.

414

Vln. I

Vln. II

Vla.

Vc.

D.B.

417

A. nev-er got-ten in - to this mess. I want-ed to set - tle down and put this swind - ler act to rest.

417

Fl.

B♭ Cl.

Hn.

mf

417

Pno.

Perc.

417

Vln. I

Vln. II

Vla.

Vc.

D.B.

417

418

419

420

421

422

423 **Tommy**

mf

T. In or-der to run a suc-cess-ful con one must know ev - ery-thing and be pre-pared for

423

Fl.

B♭ Cl.

Hn.

423

Pno.

p

Perc.

423

Vln. I *p* *mp* *fp*

Vln. II *p* *mp* *fp*

Vla. *p* *mp* *fp*

Vc. *fp*

D.B.

429

T. *a-ny-thing. Un - for - tun-ate-ly for us, hom-i - ci - dal chil-dren are out-side our realm of know-ledge.*

K. Karl I

Fl. *mp* *p*

B \flat CL.

Hn.

Pno. *mf*

Perc. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B.

429 430 431 432 433 434

435 Addy

mf

A. Life's full of could-a's and should-a's

K. had to think of some-thing but my choice was dis-as - trous — and wrong!

435

Fl. *mf*

B♭ Cl.

Hn.

435

Pno.

Perc.

435

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. pizz. *mp* arco *mf*

Vc. *mp*

D.B. *mp*

435 436 437 438 439 440

441

A. — and now I'll just have to hope for the best.

Tommy
mf

T. What can I say? I'd rath-er live in a cell than die in a cave!

441

Fl. *mf*

B♭ Cl.

Hn.

441

Pno.

Perc.

441

Vln. I

Vln. II

Vla.

Vc.

D.B.

441 442 443 444 445 446 447 448

449 **Clara**

mf

C. May - be pri-son won't be so bad if I'm there with my fam - ily. _____ There's al-ways some fun to

449

Fl.

B♭ Cl. *mf*

Hn. *mp*

449 *stacc.*

Pno. *mf*

Perc.

449

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B.

457

455

C. have and new friends to make if you try. When you get dealt a bad hand, when

A. When you get dealt a bad hand, when

T. When you get dealt a bad hand, when

K. When you get dealt a bad hand, when

457

455

Fl. *f*

B \flat Cl. *f*

Hn. *mf* *f*

457

455

Pno. *f*

Perc.

457

455

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

461

C. you get dealt a bad hand, some - times it's bet-ter to fold and live to play the game a -

A. you get dealt a bad hand, some - times it's bet-ter to fold and live to play the game a -

T. you get dealt a bad hand, some - times it's bet-ter to fold and live to play the game a -

K. you get dealt a bad hand, some - times it's bet-ter to fold and live to play the game a -

461

Fl.

B \flat CL.

Hn.

461

Pno.

Perc.

461

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

D.B.

467 **469**

C. gain.

A. gain.

T. gain.

K. gain.

Bob **Bob**
mf
 My mom-ma al - ways used to say (hic) if you

467 **469**

Fl. *mf*

B \flat Cl.

Hn. *mf*

467 **469**

Pno. *mf*

Perc. *mf*

467 **469**

Vln. I

Vln. II

Vla.

Vc. *mf* pizz.

D.B. *mf*

467 468 469 470 471 472

473

Bob

fall off your horse just get back on, (hic) un - less you fall on a cac - tus. Then ya got - ta

473

Fl.

mf

B♭ Cl.

Hn.

mf

473

Pno.

mf

Perc.

mf

473

Vln. I

Vln. II

Vla.

Vc.

D.B.

473 474 475 476 477 478

479

Bob

roll a-round and scream in pain. and ya'll done land-ed in two cac-tus-es

479

Fl.

B♭ Cl.

Hn.

mf

479

Pno.

Perc.

479

Vln. I

Vln. II

Vla.

Vc.

D.B.

479

480

481

482

483

485

Sam

mf

S.

Grif- ters, hust- lers, liv- ing life on the lam, bet- cha wish you'd nev- er tried to

485

mp *f*

Fl.

mp *f*

B♭ Cl.

Hn.

485

Pno.

Perc.

485

p *mf* *mf*

Vln. I

p *mf* *mf*

Vln. II

p *mf* *mf*

Vla.

p *mf* *mf*

Vc.

D.B.

484 485 486 487 488 489 490

491 493

S. pull the wool ov - er our eyes.

K. **Earl**
mf
You know the old say-ing: "What goes a-round comes a - round"?

491 493

Fl. *mf*

B \flat Cl.

Hn.

491 493

Pno.

Perc.

491 493

Vln. I

Vln. II

Vla.

Vc.

D.B.

497 502

S. *mf*
You've done the time and

E.
Years of trick-ing good and in-no-cent folk has gone and land-ed ya up a creek.

497 502

Fl. *mf*

B \flat Cl. *mf*

Hn.

497 502

Pno.

Perc.

497 502

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B.

503

S. *mf*
now — you've got - ta do your time.
It's time to make a - mends and say your

Fl.

B \flat Cl.

Hn.

Pno. *mf*

Perc. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

508 511

f

C. when you get dealt a bad hand, and

A.

S. *f* Grift-ers hust-lers What goes a-round,

T. *f* when you get dealt a bad hand, and

E. prayers that my kids don't find you a - gain. *f* Grift-ers hust-lers What goes a-round,

508 511

Fl.

B♭ Cl.

Hn. *mf*

508 511

Pno.

Perc. *p* *mf*

508 511

Vln. I *mp*

Vln. II *mp* pizz.

Vla. *mp*

Vc. *mp*

D.B. *mp*

mp

513

C. there's no way _____ out then fold and live to play a - gain.

A. then fold and live to play a - gain.

S. comes _____ a - round It's time to make a - mends.

T. there's no way _____ out then fold and live to play a - gain.

E. comes _____ a - round It's time to make a - mends.

K. Then fold and live to play a - gain.

Bob It's time to make a - mends.

513

Fl. _____

B \flat Cl. _____

Hn. _____

513

Pno. _____

Perc. *p*

513

Vln. I _____

Vln. II _____

Vla. _____

Vc. _____

D.B. _____

518

f

And now you've learned _____ you reap what you sow and now you've learned you

CHORUS

f

And now you've learned _____ you reap what you sow and now you've learned you

f

And now you've learned you reap what you sow, And now you've learned you

f

And now you've learned you reap what you sow, And now you've learned you

518

mp *f* *mp* *f*

518

f

518

mp *f* *mp* *f*

arco

mp *f* *mp* *f*

524

C
H
O
R
U
S

reap what you sow and soon those kids will too.

reap what you sow and soon those kids will too.

reap what you sow and soon those kids will too.

reap what you sow and soon those kids will too.

524

Fl.

mp

mp

B \flat Cl.

mp

Hn.

524

Pno.

mp

Perc.

p \triangleleft *mf* *mp*

524

Vln. I

mp *f* *mp* *f* *p*

Vln. II

mp *f* *mp* *f* *p*

Vla.

mp *f* *mp* *f* *p*

Vc.

D.B.

524 525 526 527 528 529

530

C
H
O
R
U
S

Now you've learned you reap what you sow, now you've learned you reap what you sow,
 Now you've learned you reap what you sow, now you've learned you reap what you sow,
 Now you've learned you reap what you sow, now you've learned _____ you reap what you
 Now you've learned you reap what you sow, now you've learned _____ you reap what you

530

Fl.

mf *p* *f* *mf*

B♭ Cl.

mf *p* *f* *mf*

Hn.

mf *p* *f* *mf*

530

Pno.

f *f*

Perc.

f

530

Vln. I

p

Vln. II

p

Vla.

p

Vc.

f *f*

D.B.

f *f*

530 531 532 533

534

537

p

now you've learned you reap what you sow. Reap what you sow,

p

now you've learned you reap what you sow. Reap what you

p

sow, now you've learned you reap what you sow. Reap what

sow, now you've learned

534

537

p

f

p

f

mp

f

534

537

mp

fpp

fpp

f

pp

534

537

mp

fpp

fpp

f

pp

534

535

536

537

538 *cresc. poco a poco* *accel. poco a poco*

CHORUS

Reap what you sow, Reap what you sow, Reap what you sow, Reap what you sow,

sow, Reap what you sow, Reap what you sow, Reap what you sow, Reap what you

you sow, Reap what you sow, Reap what you sow, Reap what you sow, Reap what

p Reap what you sow, Reap what you sow, Reap what you sow, Reap what you sow,

538 *accel. poco a poco*

Fl.

B \flat Cl.

Hn.

538 *accel. poco a poco*

Pno.

Perc.

538 *cresc. poco a poco* *accel. poco a poco*

Vln. I

Vln. II

Vla.

Vc.

pp *cresc. poco a poco*

D.B.

542 545 $\text{♩}=80$

CHORUS

Reap what you sow, Reap what you sow, Reap what you sow, Now you've learned

sow, Reap what you sow, Reap what you sow, Now you've learned

you sow, Reap what you sow, Reap what you sow,

Reap what you sow, Reap what you sow, Reap what you sow,

FL.

B♭ Cl.

Hn.

Pno.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

542 543 544 545

546

C
H
O
R
U
S

Now you've learned _____

Now you've learned _____

f Now you've learned _____

f Now you've learned _____

Now you've learned _____

Now you've learned _____

546

Fl.

B \flat Cl.

Hn.

mp

546

Pno.

f

Perc.

f *mf* *f*

546

Vln. I

Vln. II

Vla.

mp

Vc.

f

D.B.

f

546 547 548 549 550

551

ff

Now you've learned that you reap what you sow! _____

C
H
O
R
U
S

551

ff

Now you've learned that you reap what you sow! _____

551

ff

Now you've learned that you reap what you sow! _____

551

ff

Now you've learned that you reap what you sow! _____

Fl.

f

f

ff

B♭ Cl.

f

f

ff

Hn.

f

f

ff

551

f

Pno.

ff

Perc.

f

p < f

551

Vln. I

ff

Vln. II

ff

Vla.

ff

Vc.

ff

D.B.

ff

551 552 553 554 555 556